Harold Lloyd Offers $500 for Best Campaigns on 'Feet First'!

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Publix Opinion
The Official Voice of Publix

SEE PAGES 4 and 5

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SCRUTINIZE ALL YOUR DAILY OPERATING COSTS AT ONCE!

Responding to a man—from janitors all the way up the line to department heads and Division Directors—to the urgent request of Mr. Katz for economy suggestions, carried in Publix Opinion two weeks ago, Publix manpower has come through with a deluge of whole-hearted, inclusive and specific suggestions for paring excess expenditures. This not only simplifies and aids the work of the Cost Control Committee, but insures against many dangers of retrenchments that might have been directed otherwise.

Mr. Katz insisted that department heads set a definite date for all suggestions. If, at the time set, each local organization has not submitted, in writing, its own recommendations for cuts that can be made locally, the Cost Control Committee will then have to take care of it without the aid of the local chief.

With every theatre and department suggesting what, in its own estimation, was the best policy of cost-reduction to pursue in its particular operation, Mr. Katz felt that more effective results would be obtained. This is in direct line with his well-known policy of believing that two heads are better than one on any subject, and that each man knows what is best for his own operation and should have a say in all matters pertaining to it.

"I know that Publix manpower can be depended upon in any situation which may arise," declared Mr. Katz. "The readiness with which every executive has put his shoulder to the wheel and taxed his individual brainpower in the solution of this common company problem is gratifying.

"In this connection, I want one thing distinctly understood. The cost-cutting program which we are undertaking is a natural paring down of excess expenditures which, in the midst of continued expansions, it was necessary to permit. When a man buys a new home and moves into it, in the first bustle and excitement of moving he is necessarily more lavish in his expenditures—such as taxicabs, moving vans, tips, etc.—than he would normally be. Once he is properly installed, however, he begins putting his house in order. He reverts to his normal, business-like and economic operation of his household. That is precisely what we are doing now.

"Healthy and orderly business procedure necessitates an accurate knowledge and proper allocation of the correct cost of doing business. In order to obtain that knowledge and to be guided by it, we must get down to rock-bottom in the matter of expenditures. I mean the hard, solid structure which can be used as a permanent foundation for building.

"For that reason it is now imperative that individual theatre managers and department heads submit their own suggestions for the elimination of duplicated effort, waste motion and materials. They, better than anyeone else, are expected to know what the rock-bottom of their particular operation is.

No Cause for Panic

"I want to make this clear because I realize that there are always a number of deluded people who, at the first sign of systematized and business-like reduction of operating costs, immediately become panicky. This is particularly true at this time, when there is so much talk of depression. I want to go on record, definitely and irrevocably, that this cost-reduction procedure is in no way connected with the alleged depression, but would have taken place at this natural time, even if we were in the midst of the biggest boom in history.

"We are trimming our operation down to fighting strength, so that, relieved of the encumbering drag of all excess weight, we can successfully fight for and retain the leadership which we have so long enjoyed in the industry."

FACTS BY MR. DEMBOW AID PUBLIX ANTI-BOGEY FIGHT

Following Mr. Katz' request for a circuit-wide fight against the depression bogey, as carried in the last issue of Publix Opinion, Mr. Sam Dembow brings further support to the movement by an array of statistics which should hearten every Publix showman.

"A recent scientific survey made by the Associated Gas and Electric System, one of the largest amalgamations of a basic industry of this country," declared Mr. Dembow, "discloses that conditions today, if looked upon through plain glasses, instead of pink or blue ones, are strikingly close to normal.

Nearly Normal

"Business on the whole, their figures show, is about 91 per cent normal; employment, 95 per cent normal; retail sales, 97 per cent of last year; grocery sales, practically the same as last year. Regular interest and dividends are being paid practically as usual and the buying power of the average person is nearly the same as usual.

"A resume of the survey indicates that 30 million families go on working, earning, buying and spending almost as much as last year, an abnormally high year, and that 2,250,000 business establishments go on operating, buying and selling as much as before. The actual business of that particular firm, according to its advertised report, shows a normal two year

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HAMLIN STARTS SILVER BOOM IN CIRCUIT

Falling in step with Mr. Katz' notion of having Publix, through the agency of its 1560 theatres, step up the business conditions of the country, Fred Hamlin, District Advertising Manager of Salt Lake City, started a movement to popularize the use of silver, not only in his own town but throughout the entire circuit.

The principal industry of Utah, Colorado, Nevada and other Western states is silver mining which is, at present, in a pretty sorry plight. Hamlin not only had all change in the Salt Lake City theatres made in silver but requests, through the medium of Publix Opinion, to have all Publix theatres designate August 1st when the same thing will be done. This is a great story, sure to break every paper and result in immense good will, as was the case in Salt Lake City. See page three for the circuit institutional story to plant in your paper on this idea.

NEW MERCHANDISING METHODS NEEDED TO SELL SHOWS WITH STAR VALUES GONE, SAYS FELD

With the gradual waning of star value in the talking picture of today, thus eliminating a tried and tangible guide for theatre managers as to the quality of their product, new merchandising methods will have to be followed if Publix showmen are to derive the maximum benefits from their theatres, according to Division Director Milton H. Feld. The institutional phases of the theatre will have to be capitalized more than ever, Mr. Feld declared.

"August 1st marks the beginning of the new theatrical season," said Mr. Feld. Careful analysis of results, for the past year, particularly in the Second Quarter of 1930, emphasizes certain basic facts which will be recognized by every manager who strives for maximum business.

"Talking pictures, immediately and enthusiastically accepted as a novelty, have become the popular entertainment medium of the masses. Traditional precedents have been upset. Stars whose

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CASH PRIZES FOR TICKET SALES IDEAS

Marking the most outstanding idea-stimulant ever afforded to wide-awake showmen, both from the view-point of cash prizes and the opportunity to definitely plant their resourcefulness and showmanship in the eyes of their seniors, Publix Opinion announces $500 in cash prizes for the best theatre advertising campaigns on Harold Lloyd's newest Paramount picture, "Feet First."

The contest starts with this initial announcement and ends on August 4th. It is open only to Publix theatre managers and theatre advertising men.

There will be nine cash awards. The first prize is $100. Eight other winners will receive $50 each.

Judges of the contest will be Charles McCarthy, Russell Holman, A. M. Botsford, Lem Stewart, Vivian Moses, L. L. Edwards, Ben Serkowich, Les Whelan and Cliff Lewis.

There are no hide-bound rules to be followed in presenting suggested campaigns. All that is nec-

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Mr. Katz Wants You To SEE PAGE 10

Read Carefully Jack Barry's Analysis Of MANPOWER

It's Important!

UTAH SUMMER CAMPAIGNS AIMED AT TOURIST INFLUX

Summer campaigns for Utah-Idaho theatres, prepared and initiated in the District Advertising offices and now under way in Salt Lake City, Ogden and Provo, have been distributed by District Publicity Director Fred E. Hamlin to other theatres of the district, where they are being modified to meet local conditions.

With some 150,000 tourists coming into Salt Lake City by autos and trains during June, July and August, the campaign there for new summer business is concentrated, first, on tourist camps and resorts, then hotels, then highways, and finally apartment houses.

To develop new summer business among Salt Lake City's permanent population of 140,000, a "Know Your Salt Lake" film enterprise has been launched. Every industry and business of the city will be covered before the summer is over, and film costs are being borne entirely by featured firms.

Lobbies Freshened

Theatre lobbies are being freshened; cool, light color schemes are used, radiators covered, potted plants and flowers spotted. Since July 1st the three Salt Lake theatres have been serving iced tea and coffee to patrons, through a tie-up with a distributor who carries all expense and features the service. Distributor and Frigidaire agency, tied-in, are doing supplementary newspaper advertising and exploitation.

Outdoor billing includes 1,000 1-sheets on main highways and around tourist camps. Copy themes are "Cool—Restful" and "Come as You Are." Latter plainly overcomes the tourist reluctance to "dress up."

Through solicited and voluntary co-operation, the tourist campaign has been lifted out of the category of usual theatre promotion. Hotel Men's Association, Advertising Club and Chamber of Commerce are lending every aid, as well as newspapers, since theatre efforts are in tune with community activity towards firmly establishing Utah as a vacation rival of the Pacific Coast.

Tourist Features

Complete details of tourist features are as follows:

"COME ON—AS YOU ARE!" half-sheet cards posted in 2,500 tourist camp cabins, tourist headquarters, etc., in 24 principal auto camps, housing an average of 2,000 persons a night.

"VISITORS' COURTESY CARDS," extension of matinee price to 7 o'clock, first show, distributed by camp managers. It is expected that 50,000 courtesy cards will be distributed in the 24 auto camps in two months. Local managers keeping cards and they will be sorted according to states and forwarded to managers of Publix theatres to follow through early in Fall with "Welcome Home" cards or other promotions.

"GREETINGS STRANGER" hotel cards. In 7 leading hotels, these cards placed under glass tops of dressers in all rooms, and when a guest registers he also gets one in key box with a "VISITORS' COURTESY CARD" extending the bargain matinee price to them. 2,500 "GREETINGS STRANGER" cards placed; 5,000 visitor courtesy cards in first batch to hotels; expect to get 25,000 distribution in two months. Boxed space carries hotel copy . . . plugging curio shop, cafe, etc. All printing expense borne by theatres. Hotel Men's Association directors endorsed the idea and tying it in with their campaign to get visitors to stay over in Salt Lake.

"CAREFUL DRIVING CAMPAIGN. Deseret News and Tribune both conducting campaign with police support to reduce frightful accident toll on highways. Publix joins in with slides. "Drive Carefully; Be Courteous." The Advertising Club of Salt Lake (inspired) is sending mats of "Drive Carefully, Be Courteous" to every newspaper advertiser with a request that he run the mat in his ads daily at this time.

MENTOPENIA Cards: A gag, calculated to get under the hide of the apartment house type of citizen . . . to give him or her a laugh, and blast him away from the radio. 5,000 placed in key boxes of hotel apartments and apartment houses (56 in all) within 5 minute walk of theatres. 10,000 on cheaper stock distributed through drug stores, cafes, etc., downtown. Mentopenia card mailed every physician in city.

Club Sponsors Films

"Know Your Salt Lake City" films are being sponsored by the Advertising Club, which is enlisting support of individual business enterprises. At premiere of first in series, featuring the Utal Oil Co., Advertising Club officers, Chamber of Commerce officers, Governor and Mayor were guests of the Capitol Theatre. Chamber of Commerce mailed cards to more than 1,000 members, urging attendance. Utah Oil Co. put on a supporting campaign of business on 150 trucks, letters to customers, newspaper advertising, pennants at gas stations and heralds distributed through gas stations. Its products were featured in an accompanying lobby display.

Ray Hendry, manager of the Capitol, is handling details of the series of films, and working out accompanying tie-ups in order to secure maximum benefit for the theatre.

Children Trailers

As a part of the nation-wide campaign instigated by Mr. Katz to get the children back into the theatres, Publix Balaban and Katz theatres used an institutional trailer similar to the sample reproduced below. The copy is directed specially to children and their parents. How about using this idea in your town next year, or a variation of it NOW.

MOTHERS—FATHERS! SCHOOL'S OUT NEXT WEEK! PLAN TO HAVE YOUR CHILDREN SPEND THEIR VACATION RIGHT HERE IN CHICAGO!

You know from past experience that Publix-Balaban & Katz Theatres are ideal for children during the summer months! Fresh air awaits them—Invigorating air, purified by our magical machines that turn summer heat into autumn comfort!

A visit to a Publix-Balaban and Katz Theatre is like a trip to the mountains. Send the children to the Oriental Theatre—it will be our privilege and pleasure to give them our careful attention.

NEXT FRIDAY introduces the first of our smashing vacation time programs that insure healthy enjoyable times for the children and for the grown-ups too!

On the screen we bring you "THE BORDER LEGION" — a picture that means to the West what "FLIGHT" meant to the dramas of the air. Here are a few scenes—taken at random from the picture!

'ANYBODY'S WAR' LAFF FEST IN N. Y.

A laugh riot blew in like a hurricane at the lower end of the Gay White Way last week when the Two Black Crows, Moran and Mack, opened in "Anybody's War" at the Rialto Theatre. The only complaints heard were from people with high blood pressure who couldn't stand the 80 consecutive minutes of hysterical laughter. Also, one or two of the gags were lost because of the typhoon-like bellowing of the audience. Better, bigger and funnier than "Why Bring That Up?" A sure money picture!

Jesse Crawfords Celebrate 7th Anniversary

Seventh wedding anniversary of Mr. and Mrs. Jesse Crawford, New York Paramount organists, inspired effective promotional activity on the part of Publicity Director Eddie Hitchcock and his assistant, Alexander Gottlieb.

Tie-ups included purchase and distribution of 1,000 window streamers by Victor, and 125 florists' windows. St. Regis Restaurants created cake in shape of organ, and 1,000 slices were handed out at Wednesday's matinee.

Through Louis Sobol, Graphic columnist, arrangements were made to have Crawford write a guest column. Carroll Carroll, star feature writer of World, did a column yarn on the Crawfords.

Crawfords' program for the week was a "Cycle of Wedding Songs"; twin consoles were decorated in cake fashion with seven candles on each.

CO-OP "BYRD" AD

Manager Mark Kempenich of the Moorhead Theatre, Moorhead, Minn., was successful in getting merchants to pay for a full page co-op ad on "With Byrd at the South Pole."

FACTS WILL AID ANTI-BOGEY FIGHT

(*Continued from Page One*)

gain over 1928 and a comfortable gain over 1929.

Favorable Comparison

"Regarding our own company, Mr. Adolph Zukor is the authority for the statement that our business corresponds favorably with last year's abnormally high business and that conditions in our industry are better than in any of the previous ten years. Leaders of other industries have made identical statements. These men are in a position to know whereof they speak.

"Backed by these facts, it becomes the duty of every one in Publix to rigorously combat the depression idea wherever and whenever it crops up. That goes for both in the theatre and outside. By doing so, as Mr. Katz pointed out in the last issue of Publix Opinion, not only will it have a salutary effect upon our box-offices but it will generate a feeling of optimism and confidence generally throughout the country."

Paramount News Scoops World With Stunt

Good-will message from Damaso Berenguer, new Premier of Spain, to President Hoover was filmed by Paramount Sound News in Madrid and rushed to Washington, where Stephen T. Early, in charge of Paramount News' Washington Bureau, arranged a screening for President Hoover at the White House.

Story of this scoop, which Early filed with the Associated Press, made the front pages of papers all over the country, with Washington sheets giving it a particularly big play.

A. P. wires not only handled it nationally, but it was cabled to Spain, other European countries, and to all of South America, netting an international news break for Paramount Sound News. All stories gave full credit to Paramount's aggressive news service.

MANAGERS' SELF QUIZ!

Front House Operation

The questions appearing below are designed as a self-quiz for all anxious to improve their standing in showmanship through self-education. Get information on those things you do not know. Don't lose out through indolence—the motion picture industry is progressing too rapidly for stick-in-the-muds!

QUESTIONS

1—What is sales consciousness on the part of the service staff?

2—What is a hesitator?

3—How should hesitators be handled?

ANSWERS

1—It is necessary that each individual usher and doorman realize in his contact with the public that an evidence of indifference, carelessness in answering questions, lack of anticipation for the needs of a patron, a slovenly attitude when using common directing phrases or making routine announcements, is a rejective force that fails to impress upon the patron's mind the value of the purchase that he is making. When a patron buys a ticket at the box-office, he is buying an intangible something which he sees and hears but which he cannot carry away with him except in his own mind. That thing is entertainment. The manner in which his purchase is handled and presented to him is of great influence in determining whether or not he is getting 100% value received and whether he will return to your theatre when contemplating another purchase of entertainment. Each member of the service staff must evidence a definite interest and knowledge of the importance of his particular job in his contact with the patron. He must realize that his pleasantness and courtesy when answering questions, his alertness for possible ticket sales at the box office, his knowledge of what is going on in his theatre and his attitude in handling the public are contributing factors.

2—A prospective patron who approaches the box office with the evident intention of buying a ticket but by reason of a waiting line, ticket line or any other unusual condition changes his mind, or who stops in front of the theatre to look at the posters advertising the current attractions, is termed a hesitator. There are many such people who visit the theatre in a day's operation.

3—It is the doorman's responsibility to be on the alert for hesitators and by means of a suggestive announcement such as, "This way, please. There are seats now without waiting. You will see a complete show" or "There will be seats in just a few moments" and this done in a pleasant, courteous, confident manner in the majority of cases will sway the prospective buyer to a sale. If the doorman simply stands in one position, expecting prospective buyers to come to him and ask questions nine times out of ten the sale will be lost. It is the doorman's direct responsibility to see that every possible sale is made at the box office. He can only do this if he is thoroughly on the alert and has a full appreciation and understanding of his responsibility in this direction.

Garden Club Tie-up Gets Publicity and Floral Lobby

Tie-up with the Tampa Garden Club featured activity of Manager James T. Newman of the Strand Theatre on "Spring is Here." One hundred and fifty members entered a competition with prizes offered for best examples of home grown flowers, to be judged in the theatre lobby.

Newspaper stories, cuts and wide-spread mouth-to-mouth comment resulted, including three special stories with pictures of lobby on women's pages. Display brightened up the front and contest did much to bring gross of picture above average.

ANNIVERSARY AHEAD?

Within the next few weeks, the theatres listed below will celebrate their anniversaries. Is your theatre among them? If it is, start thinking NOW how you can turn that event into money at your box office. Exploitation stunts? Newspaper stories and tieups? Also, don't forget the Home Office special anniversary trailer you may get by writing to L. L. Edwards.

THEATRE	TOWN	OPENING DATE
Codman Sq.	Dorchester, Mass.	Aug. 1919
Capitol	Macon, Ga.	Aug. 1917
Empire	Montgomery, Ala.	Aug. 1917
Paramount	Des Moines, Ia.	Aug. 1923
Uptown	Boston, Mass.	Aug. 2
Wash. St. Olympia	Boston, Mass.	Aug. 2
Colfax	South Bend, Ind.	Aug. 4
Rex	Hendersonville, N. C.	Aug. 4, 1924
Sherman	St. Cloud, Minn.	Aug. 4, 1929

'INSTITUTIONALIZE YOUR THEATRE!' — FELD

SALES POLICY TO FOLLOW NEW TREND

(Continued from Page One)

names a few months ago spelled box-office magic, today mean little more than names of those comparatively unknown last year. The public has been educated to an appreciation of dialogue and production values.

"Thus, in little more than a year, the entertainment appetite and preference of the movie-going public has been completely changed. During this period the larger producers have given us many fine, outstanding pictures, and smaller companies have contributed a greater number of outstanding talking pictures than they ever did outstanding silent pictures. The average quality of production is higher and more consistently maintained by all producers than ever in the days of silent pictures. The formula for making good talking pictures seems to be everyone's property. This high average of quality has made it doubly necessary for the outstanding talking pictures of today to be head and shoulders above their 1929 predecessors.

M. H. Feld

Values Change

"A survey of feature pictures announced for release during the coming season indicates that leading producers have taken cognizance of this fact. Whereas in the past the producer merely announced a number of pictures featuring a definite number of known stars, this season's announcements emphatically indicate the importance of story material, production value, and perfect casting rather than the value of any star. Many of the more important releases of the coming year will have little or no star value. As a result, there is a definite endeavor on the part of the producer, first, to select desirable material; second, to cast his story properly; third, to produce the whole faithfully and realistically. Gone is the old day method of adapting material to suit the personality and ability of a few favorites.

"This is of vital importance to the theatre manager, for to him it means that the feature pictures of the coming season will have fewer known values. To the alert manager, the situation resolves itself into a distinct showman's problem—the solution of which will be one of the most interesting (as well as vital) episodes in the entire history of this fascinating business.

"Without known box-office names to assure results, and greater resistance to overcome because of economic conditions, it will be necessary to capitalize more than ever before on the institutional phases of each theatre.

Program Construction

"Unquestionably, the ability to give a 100 percent entertaining show each week will be a more important institutional factor during the coming season than ever before. Such shows can create a momentum of business by effectively inculcating the habit of attending his theatre for every change of program. Therefore, program construction, more than ever, becomes the most important factor in successful theatre operation. Program construction may be construed vaguely to mean merely a proper arrangement of units in the program. But that should be only the basis of the final presentation. Ingenuity, novelty, unique creativeness, individuality—these are the elements which make a program look tremendously better in one theatre than the same program looks in another.

"The character (or personality) of your entertainment goes a long way toward establishing the every-week habit and giving you the momentum which means results in the box office.

"The manager who constantly studies and analyzes his program of entertainment, his manner of presentation, the merchandise he has to sell, easily realizes the importance of making his show the best available in the community. Better salesmanship may occasionally help mediocre merchandise, but unless the merchandise is right, clever selling will not help consistently.

"The new Season's product will require new, more comprehensive sales methods. At no time since the inception of motion pictures has publicity and exploitation in advance of play dates been so important to box office results. There are few stars upon whose names we can depend for a satisfactory week's business. Quality productions lacking star values have suffered recently because word-of-mouth praise has not travelled rapidly enough, and because the market for them has not been created in advance.

"The merchandising job ahead requires enthusiastic public interest for an attraction long before the attraction plays that theatre. This does not mean greater use of display advertising prior to opening. But it does mean more advance publicity stories than ever before on pictures during their production. Great effort should be made for increased space devoted to news about coming attractions in the columns of your newspaper. The efforts of the producer and distributor to create interest in forth-coming attractions should be supplemented by our own effort to secure publication o fhis material.

"This element of merchandising during the coming year is so important that I advise every manager who wishes maximum results from worthwhile attractions to make this a vital part of his general merchandising activities. We can no more sell present-day talking pictures by the same methods that we employed to sell silent pictures than we can today sell silent pictures.

"Every change of program offers an entirely new piece of merchandise for sale. Build up the advance interest in this merchandise and create a definite market before the announcement of play dates and your selling job is simplified. This applies to pictures with well-known stars as well as to those pictures in which the casts are comparatively unknown.

Typical Examples

"Let me cite a few typical examples. A few days ago I saw "Love Among the Millionaires," and in it I found an entirely different, more attractive Clara Bow, than I had ever seen before. Moreover, it is my firm conviction that, if 'Love Among the Millionaires' is sold in exactly the same manner as we sold 'True to the Navy,' our box office results will be disappointing. Yet it is a splendid audience picture, and should bring fine results even without the added box-office value of Clara Bow's name.

"By every known theatrical standard 'Grumpy' will be one of the best pictures ever produced, yet there is not one person in the cast whose name will sell a single ticket. The creation of the proper advance interest in 'Grumpy' prior to the announcement of play dates, and supplemented with its excellent entertainment quality, should mean fine business. This advance merchandising resolves itself into the education of your public to an appreciation of these unknown amusement values. The market for such attractions must be made before you play them.

"The showman who depends on box-office values of a few stars, ordinary merchandising methods and routine program construction, is merely following the lines of least resistance. The manager who recognizes the fact that no fixed standards of value exist, and that there is a means of selling anything that has quality and entertainment value, will be successful.

"Your merchandising methods, your program construction, your general operations, must be just as modern as the new season's product. Build up interest and enthusiasm for your theatre, for your coming pictures, have your current merchandising right, and your market will be created automatically."

Obituary

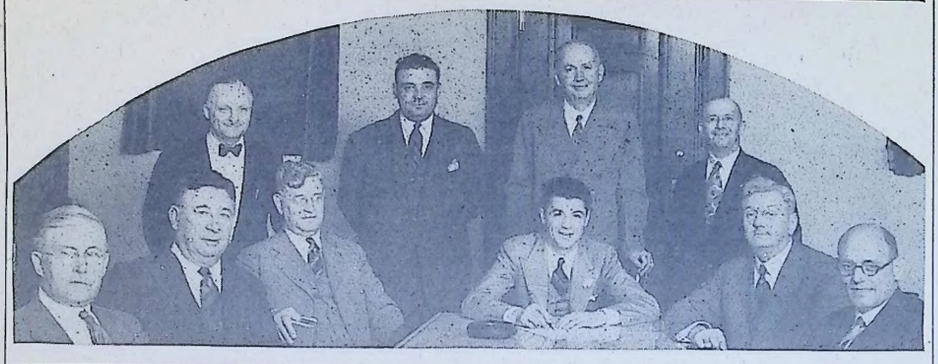
William von Beckman, youthful assistant manager of the Paramount Theatre, Omaha, succumbed on July 4th to a rare blood disease which baffled physicians. Four blood transfusions and an operation failed to save his life.

Sixteen fellow workers at the theatre had offered their blood to save von Beckman. Tests showed that blood of Willard Wead, doorman, and Peter Sawerbrey, usher and medical student at the University of Nebraska, was suited for the purpose, and they were chosen for the transfusions.

Von Beckman came to Omaha seven years ago, from Germany, and graduated from South Omaha High School last January. He had carried on his school work in addition to his duties at the Paramount, where he had started as an usher. He was appointed assistant manager six months ago.

CIVIC HONORS FOR ED LOWRY

Mayor Victor Miller of St. Louis took official notice of Ed Lowry's 4000th performance at the Ambassador theatre, making a civic event of the young band leader's anniversary. The mayor issued a proclamation, setting aside "Ed Lowry Happiness Week" and calling upon the city to honor the master of ceremonies. His honor read this proclamation from the Ambassador stage, with a special radio hookup. The mayor also resigned his office for one hour, inaugurating Lowry to succeed him for this period. The newspapers gave liberal space to all of these stunts, even printing editorials which paid tribute to Lowry as a civic institution. The picture below shows Lowry with the mayor and other city officials during his brief term of office as head of the city government. Thornton Sargent, director of advertising in St. Louis, planned the campaign.



DINNER TO WALSH IN NEW ORLEANS

Publix-Saenger Division tendered a farewell dinner to Divisional Director George Walsh prior to his departure from New Orleans for New York on his new assignment. Dinner was held at Arnaud's, historic New Orleans restaurant.

Among telegrams received from absent friends of Walsh was one from Governor Gifford Pinchot of Pennsylvania, who wired: "The great commonwealth of Pennsylvania extends a cordial welcome to the Young Man From Manhattan who so brilliantly earned a niche for Yonkers in the South. My felicitations on your good fortune in quitting a state which permits its governor to go about naked."

TEXAS CHANGES

Palace, Mexia, Tex.; Dreamland, Denton, and National, Breckenridge, have gone to three changes weekly.

AUGUST 1ST IS 'SILVER DAY' IN CIRCUIT

A striking example of how a large, nation-wide company responded to President Hoover's call on all business men to cooperate in bettering conditions, is furnished by the order of Manager (your name here) of the Paramount Theatre here to have all change at his box office made in silver on August 1. This day, to be designated as "Silver Day," is being celebrated by more than 1500 Paramount Publix theatres in key centers through out the country in an effort to boost silver mining, the principal industry of Utah, Colorado, Nevada and many other Western states, with the resultant alleviation of unemployment there.

Localize and plant this story. It is sure to crash all papers. Also, be sure and add that, in honor of the occasion, Manager Doe has selected a special program for that week which includes—and then list your attractions.

The idea was first started by Fred Hamlin, of the Paramount Publix theatres in Salt Lake City, which is in the heart of the silver mining district. Seeking to help better conditions in the major industry of the state—in accordance with a specific, circuit-wide request sent out by Mr. Sam Katz, president of Publix Theatres, that every theatre should help to better conditions in the community which it served—Hamlin not only had all change made in silver at the local theatre box offices, but was instrumental in having orders issued by Mr. Katz that every theatre of the nation-wide circuit do the same on a day to be designated as "Silver Day." The day chosen was August 1.

It has been estimated that with 1560 theatres calling upon their local banks for enough silver to furnish change all day, an impetus will be given to the demand for silver which cannot help but be felt by the industry. This is only one of the numerous instances when Paramount Publix Theatres have lent their tremendous, nation-wide facilities for the propagation of movements which have the welfare of the country at large as their primary objects.

"Manager John Doe is to be congratulated on his association with such a splendid organization," declared Mayor John Smith. "The altruistic motive behind this movement is one which does great honor to the lofty ideals of Paramount Publix theatres to serve the community in which they are located and the country at large, which has been so strikingly exemplified by our local Paramount Theatre. It is the duty of every citizen to support 'Silver Day' with every fibre of his being, and to encourage the use of silver, not only on the day designated, but also at every possible opportunity."

DON'T DO THIS!

DON'T send ad-records to Publix Opinion! Publix Opinion wants examples of outstanding activities, not routine accomplishments. Publix Opinion wants new, repeatble ideas, or new slants on old ideas, for the benefit of other Publix showmen, and not information to the effect that you used one set of 8 x 10 photos, 30 window cards and 480 restaurant menus.

Instead of sending in carbon copies of your ad-record when it is prepared, go over it and select the one, two, or twenty outstanding things you did. Incorporate them in a letter to the Editor of Publix Opinion, EVERY WEEK. Send photos, clippings, tear sheets, too, if you have them, but DON'T send in Ad Records!

HERE'S THE STORY OF 'FEET FIRST!'

NINE CASH PRIZES FOR IDEAS ON 'FEET FIRST'

(*Continued from Page One*)

essary is that the contestant enumerate the methods he would use in selling the picture to the public along the line of lobby displays, street stunts, local and national tie-ups, newspaper advertising and publicity copy and contests to be inaugurated by the theatres which will play "Feet First."

All that is required are ideas, not lengthy descriptions or theses on advertising, publicity or exploitation. The contestant is asked that ideas be submitted in as few words as possible in order that the judges will not be forced to read hundreds of lengthy manuscripts in which the ideas are buried in superfluous verbinge.

If this plan of presentation of ideas is carried out it will shorten the time to elapse before the winners of the prizes are announced and the awards made.

Contest Ends Aug. 4

Contestants are cautioned to lose no time in setting down ideas for the campaign as the contest closes August 4 and it is hoped that the winners can be named one week later. This leaves but a balance of two weeks time to get in your letter as no entries will be considered which are posted in the mails after midnight on the 31st of July.

It is well to remember in planning your campaign that nothing but practical, inexpensive ideas will be considered as it is intended that both the 500 seat houses as well as the theatre seating ten times that many people will sell the picture to its patrons by the methods suggested in the winning campaign. Do not send in suggestions along the lines of purchasing automobiles to park in front of the theatre or horses to parade in front of the house while the picture is being exhibited.

Before setting down a suggestion consider the financial outlay necessary in carrying it out and calculate whether the theatre with which you are allied could stand the expense of putting on the particular method of promoting the picture which you are suggesting to brother exhibitor. Be practical, as well as imaginative, in your campaign suggestions.

The complete synopsis of the story is carried in the adjoining columns of this page. A number of stills from the picture will be found on the opposite page. READ EVERY WORD OF THE SYNOPSIS! STUDY EVERY ONE OF THE STILLS! You will note that these stills were taken with the express purpose of some exploitation angle. The resourceful mind of the true showman will find ample material here to concoct any number of practical, ticket-selling campaigns. Remember, the ideas must be PRACTICAL and INEXPENSIVE.

Send all contributions BEFORE AUGUST 4TH to Feet First Contest Editor, Publix Opinion, Paramount Building, New York City.

Overprints Front Page Of Paper on 'Big House'

When "The Big House" played the Waterloo Paramount, Manager Harry Herman arranged with the Waterloo Tribune, morning paper, to furnish 1500 copies of the paper with front page over-printed in red, "Extra — Extra — Big Jailbreak in 'The Big House' at the Paramount Theatre."

Papers were distributed at noon by boys in convict garb. All street sales for the morning sheet were dead at noon, so paper did not object to giving away 1500 copies.

SYNOPSIS OF HAROLD LLOYD'S COMING SHOCKER

Harold is a menial employee—a cross between an errand boy and porter—in Chain Store No. 31 of the Tanner Shoe Company, John Tanner, President. As he is working about the store, he sees a beautiful girl pass in the street. Later, while delivering shoes, Harold sees the same girl standing in distress before a glittering Rolls-Royce. It appears that she has lost her little poodle dog. Harold, after a riotous experience in the street, recovers the dog for her. She thanks him and drives off, dropping the magazine she had in her hand which Harold eagerly picks up.

It appears that the girl, Mary, is the social secretary of Mr. and Mrs. Tanner, Harold's bosses, and is considered as one of the family by them. When Mary gets home, she tells her employers about her experience and the nice young man that had helped her, emphasizing that he was the type of man she would like to marry—the serious, hard-working man, rather than the superficial wastrels she is always thrown in contact with at the Tanners.

In the meantime, Harold is in his little hall bed-room telling a kindly old inmate of the rooming house what a wonderful girl Mary was and how he hoped, some day, to reach the same social position she enjoys. He thinks she is immensely wealthy because of the Rolls-Royce. During the conversation, he is turning over the pages of the magazine Mary had dropped and stops at a page ad run by the "Success Correspondence School" with the following copy: "Why work for ten dollars a week when you can double your salary in no time. Would you like to reach the girl of your dreams? All this is made possible by our special courses." Harold decides to take the course and feverishly cuts out the coupons.

He starts saving money and invests in a dress suit on the installment plan. Also, by means of strenuous saving, he manages to go out and make a splurge every nine or ten weeks in the hope of making social contacts. His elderly friend of the rooming house finds an invitation to the Knickerbocker Club, a very exclusive organization, and gives it to Harold. While Harold, in great excitement, dresses for the occasion, there is a knock at the door. It is the installment collector for the dress suit. Harold escapes by the fire-escape, but, in his excitement, forgets his invitation. As a result, he has quite a time trying to crash the exclusive Knickerbocker Club but finally succeeds. Here he meets Mr. Tanner and Mary and is taken for quite a personage. To Mary, he talks only of yachting, polo and other rich men's pastimes in the hope of impressing her. He hears that the Tanners and Mary are contemplating a trip to France shortly and replies that it won't be long now before he takes his annual trip to the Riviera. She, however, is disappointed that he is not a hard-working man. Just then, the manager of Store No. 31—Harold's immediate boss, comes to see Mr. Tanner on business and Harold is kept stepping to keep from being recognized and finally leaves the Club in haste.

Shortly after Mrs. Tanner and Mary come into Harold's store. Mary flits about looking for buckles while Mrs. Tanner sits down to be measured for shoes. Everyone is out to lunch so Harold has to wait on her. Inexperienced and trying frantically to avoid being recognized by Mary, Harold has quite a time of it, getting Mrs. Tanner's shoes too small, tearing her stockings and generally driving her frantic. Fortunately, for his future welfare, she is near-sighted and doesn't recognize him when she sees him again. Soon, the manager arrives and apologizes for the clumsiness of his employee.

A few days later, Harold is delivering some shoes aboard a White Star liner just before its departure when he runs into Mr. Tanner and Mary. They express great delight in finding that he is going over on the same boat with them. Harold, with only $8.12 in his pocket frantically tries to get off the boat before it sails, but, each time, is blocked by either Mr. Tanner or Mary. Finally, the boat pulls out with Harold on it, bound for France.

All that night, Harold slept in a box of life preservers on deck and when, next morning, Mary asks him how he rested, he replies! "Great! The air was fine and the ocean breezes wonderful!" Mrs. Tanner comes up, complaining about the tightness of shoes which Harold had sold her. She looks at Harold and seems to have met him somewhere but can't place him exactly. She tries to place him all through the trip, to the great discomfiture of Harold. Harold and Mary are left alone, seated on deck chairs, and are having a fine romantic time of it when suddenly Harold notices the magazine in the hands of the man in the next chair. It is open at the "Success Correspondence School" ad and contains a testimonial from Harold together with his picture. Alarmed lest his identity would be disclosed, Harold destroys every magazine on board.

The Captain's Ball, the greatest social event of the trip, takes place that evening. Harold is hard up for a dress suit. By a series of ingenious manoeuvers, he finally gets one to fit him. Unfortunately, he stops in the wash room to wash his hands and takes off his dress coat while doing so. A great magician who is to entertain that evening does the same. Harold takes the wrong coat and later in the evening, while dancing with Mrs. Tanner, he is greatly discomfited by having live ducks suddenly pop out of his coat, white mice scurrying out from under his trousers, etc. To make matters worse, Mrs. Tanner suddenly recognizes him as the store clerk. Everything finally works out all right and in a moon-light scene with Mary, she takes the magazine testimonial from her purse, shows it to him and tells him she knew all along who he was. She also tells him that she is only a secretary and that they are practically on the same social plane.

The next morning, Mr. Tanner comes storming down the deck in quest of Mary. It appears that he had a sealed bid from the French army for a shoe contract—one of the biggest deals in his career—which should be presented on the following day. They were two days from France. All this happened through a mistake of Mary's and she is heart-broken because she ruined one of Mr. Tanner's biggest deals. Harold tries to appease Mr. Tanner with optimistic suggestions about "where there is life there is hope." Mr. Tanner throws the sealed envelope on the floor in disgust and tells Harold that if he can accomplish this, "you're a better man than I am." Just than, the purser, attracted by the noise, approaches and Harold, thinking he is after him, runs away. The purser gives chase and Harold finally hides in a mail bag. The mail bag leaves the boat by the regular mail plane so as to reach France 24 hours ahead of the boat. Harold, after a series of hair-raising experiences in the bag, finally gets out, delivers the sealed bid to the proper authorities and saves the deal for Mr. Tanner. He wins not only the fervid appreciation and congratulations of Mr. and Mrs. Tanner but—what is more important—Mary.

A FEW GAGS!

In order to complement the synopsis carried above and to give as much information as possible for the proper planning of exploitation stunts and campaigns, the following gags actually taken from the picture are given:

NEWSPAPER AD

Picture opens with insert of newspaper showing ad of Tanner Shoe Co. about a large sale to be put on and embodying as a slogan: "A Fit For Everybody!" Subsequent scene in interior of Mr. Tanner's office shows him talking about the merits of Tanner shoes, stressing particularly that everyone sold is guaranteed a comfortable fit. Fade-out shows Mr. Tanner kicking off his shoe which, apparently, is most uncomfortable.

PHONEY LEGS

Harold is first discovered in picture sitting on a small stool making a glorious sales talk on shoes to what is apparently a beautiful girl. Scene only takes in up to the girl's knee. Manager comes by and stares at Harold perplexedly. Camera is lifted to show that Harold is practising on a pair of dummy legs used for display purposes.

STRETCHING IT

Harold is in the process of stretching a shoe when he sees Mary through the window, passing by in the street. Preoccupied by this glorious vision, he keeps on stretching the shoe until it bursts.

TALKS TO HIMSELF

Leaving the store on an errand, Harold hears one of the salesmen make a glowing sales talk. He is so impressed that he tries to memorize it and goes about on the street mumbling the sales talk to himself. Pedestrians think he's "nuts."

TEXI VS. TAXI

Harold, upon finding out that Mary has lost her dog, asks her for its name. Mary says it's "Texi." Harold rushes madly down the street calling "Here Taxi," "Oh Taxi," "Come Taxi" which results in an avalanche of cabs sweeping down upon him, opening their doors in order to get him for a passenger.

PHONOGRAPH APPLAUSE

Close up shows Harold in evening clothes making glorious speech. Pauses at climaxes and bows to clamorous applause. Camera is pulled up to show Harold in his hall bedroom with the applause coming from a small phonograph at his side with an applause record.

SLEEPS WITH SEA GULL

At the dawn of the first morning at sea, the scene fades in on a sea gull which is sitting on top of a life-preserver box. The sea gull flies away disclosing Harold who has spent the whole night in the box, with the sea gull on top of him. As the gull flies away, Harold jumps out of the box to be confronted by the Tanners and Mary.

GETTING A DRESS SUIT

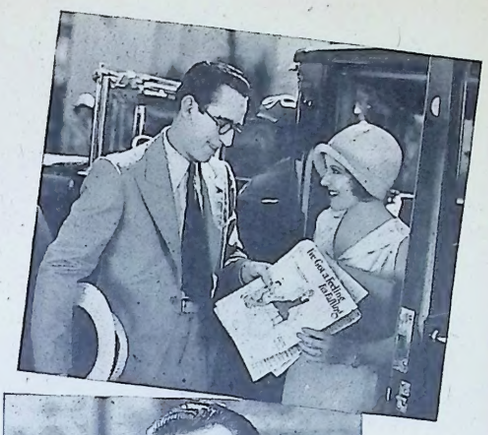
Needing a dress suit in the worst possible way for the Captain's Ball, Harold ascertains that one of the guests, already properly attired in evening clothes, is peculiarly susceptible to sea-sickness when he smells hot boullion or other liquid food. Harold provides the necessary liquid and soon his friend, in an agony of sea-sickness, is begging Harold to take him below, undress him and put him to bed. Harold complies and takes the suit. However, the sleeve is a little short. He sees two other men, one of them wearing a coat which would fit him better. Harold starts the two men fighting, and as they take off their coats to have it out, slips away with the coat he wants.

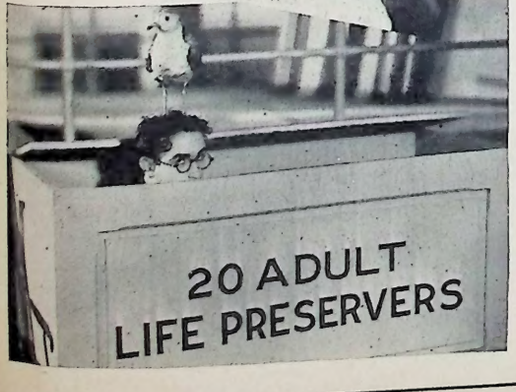
SAFETY LAST!

The mail bag in which Harold flies to Paris is unloaded in front of the post office. Harold, in an effort to get away, rolls over to the side of the building upon a couple of 2 by 12 boards. The boards begin to rise and when the camera is pulled back, it is disclosed that the bag is on a painter's scaffold. The painters pull up the scaffold with Harold, not knowing where he is, tugging and turning in an effort to get out. At the fourth floor, he sticks his head out with a sigh of relief only to be terror stricken when he looks down and sees where he is. Harold finally reaches the ground O. K.

GET PRIZE IDEAS FROM THESE STILLS!

(Scene Stills Taken From Harold Lloyd Picture "Feet First")





CHILDREN'S CLUB ROSTER TOTALS 5,000

NEW ORLEANS BOOSTER PLAN ATTRACTS KIDS TO THEATRE AND MAKES THEM PATRONS

In response to the warning issued by Mr. Katz against permitting child attendance at the movies to decrease, Joe M. Estes of the Saenger theatre publicity department in New Orleans, has replied with the organization of a Booster club with a paid up membership of nearly 5,000. It is still growing.

Some features of the club are identical with various suggestions in the manual issued by Madeline Woods for the promotion of child attendance. But its advantage is that it is a complete and workable scheme, knitting these same suggestions with other ideas into a practical organization pattern.

For many years past, certain personalities of the theatre have promoted Organ clubs, Kiddies' clubs, Kiddie Kandy matinees, Opportunity Nights, and similar stunts. In most cases these affairs have proven successful for a certain period of time, but after the first spurt of enthusiasm, they have usually been permitted to die a natural death.

Outline of Plan

This was caused, not by any lack of effort on the part of the personality, but more often by the system used. There was no striving for permanence in the organization at the beginning, and at the end, it was too late.

The ideal Children's Booster club plan, as originated and tested in New Orleans, contains the following features: a membership card, a membership button, a regular column in a newspaper, try-out performances on the stage, free candy on Saturdays, picnics or parades on holidays, weekly letters to members. This is how to do it:

The Booster club is started by giving a simple kiddies' matinee, at reduced prices, with a lure of free candy, prizes, etc. Follow thru with the organist or other personality, (manager, publicity man, etc.) making an announcement from stage that this is the first meeting of The..... Theatre Booster club, and everyone present is a charter member. Issue application cards, have them sign and pay their dues of 5c a year. If they haven't the money with them, let them take the card and bring it back the following Saturday, signed and with the dues.

When the dues are paid, issue the Booster buttons.

BE SURE YOU SELL THE BUTTON FOR FIVE CENTS.

Any child will value it more, if it costs them something.

During the initial announcement, include mention of the candy every meeting to Boosters: prizes to those that come on the stage for performances; the reduced price to Boosters only; the fact that they must always wear the button. Tell them to bring in new members (they'll do it). Explain what good times are ahead for them,—picnics, parties, egg hunts, Christmas trees, etc.—AND THEN MAKE GOOD — and give it to them.

After the first meeting, place a table in the lobby, with an intelligent boy in attendance, to sell membership. Check him in and out. Make it business-like with him, and he'll do the same with the kiddies, and they like it!

Serial Will Help

Keep driving for new members, and on the second or third Booster show, start a serial and keep it going. Keep selling buttons, keep the club in the newspapers, on the screen; in the lobby and in the homes.

In New Orleans, they have a tie-up with the Item-Tribune, and on Sundays, they use up about four columns with art, stories, etc., as well as advance information of meetings. This is an important tie-up, and a logical one for any newspaper.

They file the Booster cards, and have a mailing list of members. Each week, Estes sends out a letter over the signature of "Uncle Joe." Those letters are written with simple verbiage, and everyone is a plug for the Club, the Theatre and the current show.

Letter Important

This letter is the most important item of the duties connected with the club, as it goes into the homes, and if the child cannot read, the parents do it, so there is a 100 per cent effective sales campaign for adult patrons.

Letters are received from the members, and are answered thru the columns of the Item-Tribune. This is an important sales angle for live circulation managers, and an aid to a newspaper tie-in.

They have been careful at the meetings to see that a schedule is prepared for the show. Announcements are made of coming events, the organist accompanies the various singers, dancers, etc. as well as giving several minutes of singing.

Prizes Awarded

The prizes are awarded impartially, care being exercised to avoid showing more favor to one contestant than the other.

The candy that is given away, is of first class quality; at present the Jacobs Candy Company of New Orleans, is furnishing regular 5c chocolate bar at a rate of 2c. They have a proposition up now to make a special "Saenger Booster Bar," with special wrapper, at the same price. This bar of candy will be distributed to ace jobbers, and be retailed at all stores handling the Jacobs line.

The buttons cost $24 per M, in 5 M lots, and they have a price with a new concern at $23.

Booster Picnic

Prizes for the Saturday morning performances are donated by D. H. Holmes Company, Ltd., a local department store. They are given mention in the weekly letter, and by announcement on the stage.

Their biggest bid for fame came on the Fourth of July, when they staged a Booster Picnic, using money from the button sales, with donations of food and cold drinks by cooperative tie-ins. They expected to stage a parade on this day headed by their Booster band of 67 pieces.

Helena Strakova, a dancing teacher, has become interested in the children, and is developing a series of ballets, choruses, etc. The first of these will be a baby ballet, composed of children four years or younger. She will teach them a simple routine, and set it to music. "Herbie," organist, is cooperating by attending rehearsals and offering musical suggestions, as he will be the one who will play for them.

Chance for All

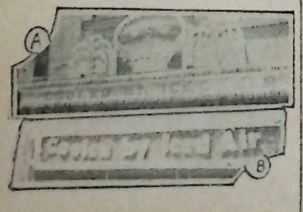
It is the idea to rotate the entire membership, giving everyone a chance to appear on the stage. The costumes will be inexpensive and made by mothers, sisters, etc.

Another feature of recent development is the signing of the Juvenile Police Band of 67 pieces as the official Booster Band.

Everything outlined herein is practical, and has been, or is at present, being worked out. There are no theories here, and any manager contemplating a Booster Club will not go wrong by following the suggestions and ideas contained herewith.

COOL FRONT

Cooling front of the Saenger Theatre, Pensacola, Fla., devised by Manager J. A. Jones. Coloring is white and blue, topped with gray and high lighted with green. (A) Marquee—runner of green lights behind icicles. Set pieces above are flood-lighted with green. (B) Shadow box over main entrance doors—indirectly lighted with green.



POLICY CHANGES

Houses going to three changes weekly for the summer include the Capitol and Orpheum, Aberdeen, S. D., and the Saenger, Monroe, La. Gaiety Theatre, Biloxi, Miss., is operating Saturdays and Sundays only.

SINGING USHERS

Seven singing ushers at the Circle, Indianapolis, helped Lester Huff, organist, put over one of his best received solos in months. Marched from floor to stage at the high spot of the offering, and sang the "Stein Song."

POPPY DRIVE

Lyric Theatre, Jackson, Tenn., was designated as headquarters for the sale of poppies on Memorial Day. Mentioned in all stories. John McKenna is manager.

FASHION SHOW IS SUCCESS IN UTAH

Local department store furnished a free stage attraction for Ross C. Glasmann, manager of the Orpheum, Ogden, Utah, in a tie-up so successful that it is being recommended to other managers in that district by Fred E. Hamlin, District Publicity Director.

Attraction was a fashion show, featuring bathing suits, beach pajamas, and summer styles. Five days before opening of the accompanying picture, "Show Girl in Hollywood," store furnished Glasmann with wax models dressed in some of the styles to be shown, for lobby display.

Store furnished everything necessary, paid the models in the fashion show, shared their radio time with the theatre, and announced the event in co-operative newspaper ads. Result was better than average business, although the picture was not outstanding.

—"MEET THE BOYS!"— KNOW YOUR ORGANIZATION

JACK D. MARPOLE

Jack D. Marpole, manager of the Ogden, Utah, Paramount, entered theatre business in 1918 as an usher at the California Theatre, Los Angeles. When Grauman's Million Dollar opened, Marpole went there as head flyman, remained nine months, then went to San Francisco to become assistant manager of the Rialto. Next he was assistant of the new Fillmore, then joined Pathe in San Francisco as assistant poster clerk.

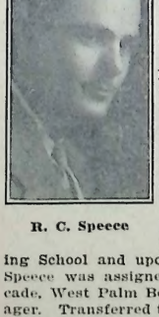
Jack D. Marpole

Within six months Marpole was assistant booker, and four months later head booker, in which capacity he continued two years, doubling as office manager. As a salesman, Marpole spent two years covering Northern California, then came back to San Francisco as City Salesman and assistant branch manager. Purchase of a small theatre followed, but it developed into an unprofitable investment, and in three months Marpole found himself in Lodi, Cal., as manager of the Tokay.

In December, 1929, Marpole joined Publix. After a few weeks at the Capitol, Salt Lake City, he was appointed manager of the Orpheum, Ogden, and in March was transferred to the Paramount.

R. C. SPEECE

R. C. Speece, manager of the Kettler Theatre and City Manager in West Palm Beach, Florida, entered the theatrical field as treasurer of Keiths Georgia, Atlanta. Resigning to become assistant manager of Loew's Capitol, Atlanta. Within a short time Speece returned to the Georgia in the same capacity. Promotion to the post of publicity director followed.



R. C. Speece

Appointed to the Sixth Publix Managers' Training School and upon graduation Speece was assigned to the Arcade, West Palm Beach, as manager. Transferred to the Kettler, Speece was appointed City Manager on June 18th.

MONTGOMERY S. HILL

Montgomery S. Hill, District Manager supervising Publix-Saenger North Carolina theatres, is a native of Georgia and a graduate of Georgia Tech., where he was a member of the S. A. E. fraternity. From July 1911, until June, 1917, when he received a commission as First Lieutenant in the Signal Corps, Hill was in the employ of the Southern Bell Telephone and Telegraph Co., holding the position of toll traffic supervisor for the state of Tennessee when he resigned.

M. S. Hill

Hill left the Army as a captain, and returned to the telephone company, but resigned in August, 1919, to go with S. A. Lynch in Atlanta. After a short time in Jacksonville, Fla., during which time he familiarized himself with details of the business, Hill opened and operated the Opera House in Greenville, Texas, then went to Asheville, N. C., as manager of five houses there. From July, 1920, to Nov. 1923, he was in the Atlanta offices, doing buying and booking. His next assignment was in Charlotte, N. C., as district manager in charge of the Carolinas. When Publix was formed, Hill was transferred back to Atlanta as District Manager supervising theatres in Georgia, Alabama, and part of Tennessee. He received his present assignment on April 1, 1929.

W. W. HEASMAN

W. W. Heasman, City Manager in Streator, Ill., was in the freight department of the Wabash Railway for thirteen years, from 1906 to 1919, advancing to the position of freight and ticket agent, and traveling auditor.

W. W. Heasman

In 1919 he purchased the Colonial Theatre, Danville, Ill., and operated it until 1929, when he sold out to join Publix Great States as manager of the La Salle Theatre, LaSalle, Ill.

In April, 1929, Heasman was appointed Streator City Manager, in direct charge of the Plumb Theatre.

JACK H. HODGES

First job of Jack H. Hodges, assistant manager of the Majestic, Perth Amboy, N. J., was as usher at the Arcade, Jacksonville, in 1924. He was later doorman, then assistant manager of that theatre. When the Florida, Jacksonville, opened, he became advertising manager there.

Jack H. Hodges

In March, 1928, Hodges was appointed manager of the Lyric, Jackson, Tenn., and subsequently transferred to the Alladin, Cocoa, Florida, and the Florida, Daytona Beach. In November, 1928, he was transferred to the Fairfax, Miami, as assistant manager, and the following February went to the Olympia in the same capacity.

From Miami, Hodges came to New York City to attend the Eighth Publix Managers' Training School, receiving his present assignment upon graduation.

W. H. HALL

Following his graduation from Texas A. & M. College, W. H. Hall, manager of the Saenger Theatre, Pine Bluff, Ark., came into show business via the distribution field. For several years he worked as salesman out of Dallas exchanges for Universal, M. G. M., and Educational.

W. H. Hall

After a few ventures in operating his own theatres, Hall sold out and joined Loew as assistant manager of the Melba, Dallas, where he remained two years, resigning to go with Interstate in Dallas in a similar capacity.

His first assignment as manager came when he joined Saenger, in Baton Rouge. After two years in the Louisiana capitol, Hall received his present assignment.

PALMER, JOURNALIST AND PUBLICIST!

IN NEWSPAPER WORK FROM INFANCY

"I used to be a newspaperman myself once."

How familiar is this pitiful attempt on the part of everyone who has ever written a letter to an editor, sent in a bit of society gossip or visited a city room, to detach for himself a shred of that enveloping power and glory which is the Press! Yet this superficial presumption, like the smeared, murky veneer of metal polish, only makes the sterling silver underneath shine the brighter, once it is rubbed away. For there are a few real newspapermen. For instance, Samuel D. Palmer, Publix advertising executive, was born and bred in the newspaper game from the time patrons paid for their subscriptions and ads with bushels of potatoes until he was graduated from metropolitan dailies and trade publications into the old Paramount Publicity department.

Mr. Palmer's family has been in the newspaper business for over fifty years. His father was a newspaperman of the old school and was the publisher of a paper in Ogdensburg, N. Y., where Sam was born. While attending public school and high school, young Palmer pottered around his father's office doing everything from sweeping up to writing, printing and selling ads for the paper. Upon his graduation from high school, he entered Union College where he specialized in English courses and track athletics.

After a diploma had put an end to his college days, Palmer came to New York. Deciding to turn his past newspaper and writing experience to profit, he entered the Ben B. Hampton Advertising Agency. In the office of this concern at that time, he found himself associated with men who have since risen to the highest places in film advertising, journalism and production. Among them are William A. Johnston, publisher of the Motion Picture News; Joe Brandt, of Columbia pictures; Jack Cohn, one of the executive heads of Columbia Pictures; E. A. McManus, formerly head of all Hearst motion picture interests; G. P. Metzger, of Hanf-Metzger, Inc.; Ben B. and J. D. Hampton who afterward became prominent producers of motion pictures. Working shoulder to shoulder with these men, the young newspaperman from upstate acquired a wide knowledge of the advertising business, particularly in its relation to the motion picture industry. When he felt that he had sufficient experience, he left the advertising agency to become advertising manager of a large wholesale clothing concern.

KNOW YOUR ORGANIZATION!

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.

SAMUEL D. PALMER
Associate Advertising Director

Newspaper Virus Gets Him

All newspapermen will tell you that the lure of the city room is a virus which gets into the blood and is difficult to dislodge. It was not long, consequently, before the nostalgia for the smell of wet printer's ink and the rapid, concentrated thinking necessary to meet dead-lines began to invade him. So he went back to "the racket" on the editorial staff of the New York Evening Mail. A year or so later, the illness of his father made it imperative for him to go back to Ogdensburg and take charge of the family paper there, the Republican-Journal which, under his capable hands, became the most prominent and influential newspaper in northern New York.

Then came the war, with its poison gas which "got" more than 2,500 small-town newspapers. The Republican-Journal managed to survive, but good sense seemed to dictate a change of occupation. So Palmer returned to New York to engage in motion picture publicity work. He had charge of newspaper publicity for Universal. From there, he went to the copy desk of Motion Picture News. At about this time, John Flinn, Director of Advertising and Publicity for Paramount was looking about for a good man. Upon making inquiries, the name Sam Palmer kept coming up constantly, so he sent for him and asked Palmer to go to work for him on the next day. Palmer's boss on the News, Bill Johnston, hated to lose him, but wouldn't stay in his way because of the excellent opportunities offered by his new position. So that is how Sam Palmer came to Paramount. This was in May, 1918. He has been with the company ever since and is one of the oldest employees, from the viewpoint of actual years' service, in the organization.

At that time, the Department of Advertising and Publicity of Paramount was not nearly as imposing as it is to-day. There were only five men in the entire department, situated in the old headquarters at 485 Fifth Ave. Palmer was an all-around man there, doing general publicity, taking care of clip sheets, trade paper and newspaper publicity, etc. Upon the reorganization of the department, he was placed in charge of trade paper publicity. He stayed on that job until Harold Franklin, of the theatre department, assigned him the task of getting out a weekly technical review of what went on in all New York theatres. With the establishment of the Theatre Managers School, he succeeded Jack Barry as editor of the Close-Up, house organ of the theatre department and fore-runner of Publix Opinion.

When Publix was organized with A. M. Botsford as General Director of Advertising and Publicity, Palmer was placed in charge of publicity, Lem Stewart in charge of advertising and Ed Olmstead in charge of exploitation. When the unit shows were started at the Rivoli, Palmer handled the publicity and exploitation and with the concentration and specialization made necessary by the gradual growth of the department, he was later assigned to his present post in which he has charge of all trailers in Publix theatres (except feature trailers which are booked automatically) and acts in a general supervisory capacity in the matter of all unit show publicity. His series of New Show World Trailers, approximating short features, which he issued last year are still regarded in the circuit as having reached the peak of showmanship ingenuity and creative thought in trailer construction.

Uses Past Knowledge

Sam, as he is known by his friends—and they include everyone who has ever had any dealings with him—is one of the best liked men in the Home Office. He says very little but he listens and sees plenty. Every bit of information that his retentive and well-organized mind has accumulated in his rich newspaper and motion-picture business experience, he has known how to translate and harness to his present duties. Like most people who are sure of their own powers he never blusters, argues or seeks to intimidate but is always amiable, gentle and of an even disposition—despite the fact that he is a golf player, who, in his own words, likes the game but can't play it. Another engrossing interest of Mr. Palmer is dramatics. He was for several years president of the community theatre in Jamaica, L. I., and during the past few years has permitted himself to be the target of bouquets and cabbages in several productions of the Maplewood Country Club.

Sam is married and has three fine children, the oldest of whom has just finished his freshman year in Union College. The other two are attending high school. He is an inveterate bridge enthusiast which enables him sometimes to ride free on the Lackawanna lines but mostly forces him to pay the commutation of his neighbors. His friends in show business are legion. He is one of the oldest members of the A.M.P.A. At the first annual dinner of that organization he attended, only 14 men sat around the table. At the last annual banquet, there were fifteen hundred.

Unlike the thousands of "I used to be a newspaperman myself once" men, by the important post he has attained in the Advertising and Publicity Department of Publix, Samuel D. Palmer has definitely proven that the same resourcefulness, brains, ingenuity, quick thinking to meet deadlines and putting on a show every day exists both in the newspaper and the theatre business, and that the two professions, like the legendary Judy O'Grady and the Colonel's lady, are sisters under the skin.

'BUDDY' NOW 'CHARLES'

Recent complaints received by the studio indicate that there is an increasing public distaste for the name "Buddy" as Charles Rogers' nickname. This complaint is being revealed in fan-mail and in other letters to the studio and there is a very grave danger that continued use of the name "Buddy" will work a serious handicap to one of our popular stars.

Accordingly, Mr. Lasky has sent the following to me:

"I think the time has arrived for us to definitely bill "Buddy" as CHARLES ROGERS, using this name on the screen, in publicity and wherever we control the situation.

"Will you therefore issue the necessary instructions to all departments concerned, and advise me that you have done so."

I realize that "Buddy" has become pretty well associated with Rogers' name and that theatres may be loath to drop the name entirely and at once. However, I think our own theatres should be definitely instructed for the immediate present to play down the name "Buddy" more and more and to eliminate it entirely by September 1st in all their advertising of Rogers' pictures.

CHARLES E. McCARTHY.

GET BUSY TODAY ON PLAN FOR THANKSGIVING PARADE TO LIFT DECEMBER SLUMP

It may sound foolish to start talking in July about a stunt that will be an ace campaign-backbone effort for your pre-Christmas anti-slump campaign, but Your Editor has fielded an idea today that seems worth while.

If you'll look in your issue of Publix Opinion of December 6, 1929, you'll see a story about the Macy Department Store parade down New York's Broadway on Thanksgiving day. That parade had three million onlookers, and made twenty million word-of-mouth advertisers, what with the incidental newsreel and newspaper publicity. The whole idea was to make the New York populace conscious of the fact that the Christmas shopping season was *at its best*, on the day after Thanksgiving. The parade of giant-size toys, was merely a medium for putting the idea across in the most sensational manner.

You Can Do It

At that time, in reporting it in Publix Opinion, Mickey Finn, our irrepressible office-demon, regretted that such parades could not be tied-up with the theatre. Mickey's wisecrack started the idea. The parades can be promoted in every town, under the sponsorship and subsidy of ALL the merchants in your town.

If the Christmas shopping season can be moved up to start December 1, instead of December 15, it will leave the public with time to go to your theatre instead of staying away during those two horrible red, profitless weeks before Christmas.

So if you're wise, you'll get out your last year's pre-Christmas campaign as carried in Publix Opinion from November 1 to January 15, and make a list NOW of the things you're going to have to effectively conquer the Christmas slump for you next December.

Get That Parade

To get your Merchants' association to stage a parade, and make Early Shopping Whoopee, you've got to plant the idea *now*. They'll stall and fuss, but they'll have plenty of fussing and stalling time, if you get them started early enough. Let them stage the parade. You only give them the idea, and prod them and compel them to do it up right — two or three bands, ballyhoos, etc.

Then when the parade actually occurs, you slide in a marching section which is divided into properly placarded squads, each of which announces a different one of your BIG PRE-CHRISTMAS SHOWS.

If you plant this idea now—and every week or so, prod somebody vigorously to get committees working, and have the parade all ready to run, you'll be able to report to Publix Opinion that you promoted a Thanksgiving Day Parade for Early Shopping, that started off your anti-Christmas slump in rip-roaring fashion.

Your Editor dares anybody to write to him and say this can't be done.

We're going to carry an August list of those Publix managers who write in and say that this is the tip-in-time they took.

ICE TIE-UP WORKS

Publicity staff of the Metropolitan, Boston, successfully duplicated an ice company tie-up tip from Publix Opinion. Backs of cards signalling housewives' desire for ice, in windows of homes, carries theatre institutional cooling copy.

RADIO HARNESSED IN MIDDLE WEST!

CHICAGO MERCHANDISERS DEVISE RADIO INNOVATION IN FORM OF 'AIR PREVIEW'

Long leaders in theatrical showmanship, Publix-Balaban & Katz merchandisers in Chicago pioneered a radio innovation recently which scored hugely. Two days before "Paramount on Parade" opened at the United Artists Theatre, all Chicago and surrounding area received an invitation via the newspapers to attend a radio pre-view of the picture. While movie critics saw it in the Little Theatre a-top the Chicago Theatre, the public heard six musical numbers via radio, picked up by a microphone from the projection machine's amplifier.

Radio editors and movie critics were so interested in the stunt that news stories and pictures were carried by all six daily papers; some of the attendant publicity is reproduced on this page. Following the "air preview," editors and critics were guests at a dinner, and then the entire picture was screened for them.

Wide-spread interest aroused among radio fans, too, was attested by comments received by WIBO, cooperating station. Listeners expressed pleasure at the variety of the broadcast, including as it did songs by Nancy Carroll, Clara Bow, Nino Martini and Dennis King.

Striking illustration of attention drawn by the broadcast was given when a member of the Publix-B. & K. publicity department attempted to turn a story on it in to the I. N. S. Assistant editor of the service had already heard of it and deemed it unusual enough to warrant a story, which he had written and sent over the wires. One radio editor, wiring his excuse for not attending the Atlantic City radio convention, pleaded necessity for attending the pre-view. This wire was read at the convention, in open session.

Excellent Continuity

Continuity and announcements of the program were so well done that Publix Opinion reproduces the script herewith, as guidance and inspiration to other showmen with facilities for radio tie-ups.

Broadcast lasted one-half hour, with announcements as follows:

8.30 P. M.—Start—"This evening, ladies and gentlemen, you are sitting in on what is believed to be the first radio presentation of its kind ever attempted in the United States. On this special Publix Balaban & Katz broadcast brought to you over WIBO, you are about to join newspaper movie critics at a pre-view sound screening of an extraordinary picture, 'Paramount on Parade,' which opens at the United Artists Theatre on Wednesday.

"During the half hour of this program you will hear six musical and song selections from the picture. It would be impossible, of course, to squeeze the picture in its entirety into the broadcast, as it runs about two hours. The artists you will hear include the following stars: Nancy Carroll, Clara Bow, Helen Kane, Dennis King, Maurice Chevalier and Nino Martini, a newly discovered romantic tenor. Abe Lyman and His Orchestra accompany the artists.

"When 'Paramount on Parade' was filmed it was the 'pet' of the Paramount Publix studio lot. Every star and personality was conscripted to do his or her bit in it, to add to the glamour of the picture. None were overlooked, and therefore we are safe in declaring that 'Paramount on Parade,' opening at the United Artists Theatre on Wednesday, represents the world's greatest collection of entertainers ever gathered together in any one presentation.

"Now it's time for Nancy Carroll to open the program. Remember, you are in the 'Little Theatre' projection room atop the Chicago Theatre, where all our attractions are reviewed before being shown to the public. All about us here are movie critics, radio editors, and radio technicians, drawn by the novelty of the broadcast. Perhaps we will be able to get your favorite movie critic to say 'Hello' to you. But first we will all sit back, and let Nancy Carroll sing and dance, in 'Dancing to Save Your Sole'."

8.32—8.36. NANCY CARROLL, "DANCING TO SAVE YOUR SOLE."

"Frankly, Nancy Carroll's dancing ability was a secret to us until just a few minutes ago, when with the picture thrown on the screen we saw her in the 'hottest' little dance in captivity. If you like the song she has just done for you, you may be sure that you will like it twice as much, when you see 'Paramount on Parade' and watch her dance as she sings it. Incidentally, I can promise you that all your stars, the ones you especially admire, appear in 'Paramount on Parade' in roles that reveal quite a bit of unsuspected talent. But there goes the warning buzzer now. It's telling Mr. Nino Martini, a tenor fresh to the talking picture world but with a voice as mellow as it is sweet, to get himself all ready for a big unwinding for your benefit. The song is "The Song of the Gondolier'."

8.37—8.40. NINO MARTINI, "SONG OF THE GONDOLIER."

"That was Nino Martini in a song he sings in 'Paramount on Parade.' But there is more to Nino Martini than just his voice. He is as romantic himself as are his songs, and you will realize how much so when you see 'Paramount on Parade' at the United Artists' Theatre. Here is a little contrast number coming up now. None other than Helen Kane, with the baby voice, assisted by a classroom of kiddies in a special number. In this sequence Helen is a school teacher. She is about to propound deep questions to her smart little pupils. Listen closely for their replies—they may have a familiar ring to them."

8.41—8.45. HELEN KANE, "BOOP BOOP ADOOP NUMBER."

"Let us see if we can build up a little atmosphere for the next number on the program. This wouldn't be necessary if you were watching the picture as well as hearing it. In the next number we have Dennis King, whose picture, "The Vagabond King,' has entrenched the popularity he won on the light operatic stage. In this little episode Dennis is in trouble. He is about to be hanged. There goes the rope about his neck. It looks like good-bye for Mr. King —but wait! He is being granted a last request. What will it be? Of course—what else but 'Nichavo,' and here it is just as he sings it in 'Paramount on Parade,' opening at the United Artists Theatre Wednesday.

8.46—8.49. DENNIS KING, "NICHAVO."

"On the screen before us is a crowd of sailors. More than a crowd. Several shiploads of sailors. And right in the centre of them we see none other than the vivacious Clara Bow. The song Clara and her nautical boy friends will sing only half explains the idea. The complete details are to be seen in 'Paramount on Parade' when it opens Wednesday at the United Artists. But here is Clara, here are the sailor boys, and here is the song they will sing, 'I'm True to the Navy Now.' The orchestra is Abe Lyman and his band.

8.50—8.54. CLARA BOW, "TRUE TO THE NAVY NOW."

"Hardened moving picture executives have unhesitatingly called 'Paramount on Parade' a talking picture of unparalleled magnificence. They declare it has every attribute of the pictures that were such successes in the past year. Before the last number is presented let me remind you about a few unique features regarding 'Paramount on Parade.' It's chock-full of human and humorous little playlets and sketches, participated in by the cream of Paramount stars and directed by the greatest group of directors ever assembled.

Not a star whom you have found pleasure in watching and hearing is absent from this film.

"With the last number, in which you will hear Maurice Chevalier and a hundred chorus girls singing 'Sweeping the Clouds Away,' we wish to remind you that you are listening to a Publix Balaban & Katz broadcast of musical and song sequences from 'Paramount on Parade,' opening Wednesday at the United Artists Theatre. It is coming to you over WIBO. The stars you have heard represent only a small part of the stars who are in the picture, and the songs you have heard are only a fraction of all the tunes that make 'Paramount on Parade' one of the greatest pictures you will ever see, and I know you are going to see it. I hear a voice with a French accent. Mr. Chevalier is trying to tell me he is all ready with his girl friends."

8.55—9.00. FINALE SCENE, "SWEEPING THE CLOUDS AWAY."

SCOTTISH BALLYHOO

Three girls in Scottish costumes were used by Manager Lester A. Davis of the Magnet, Barre, Vt., to ballyhoo "Cohens and Kellys in Scotland." Two worked on either side of the ticket window, and one took tickets.

EDITORS WENT FOR THIS STUNT!

Some of the publicity in six Chicago newspapers, preceding the opening of "Paramount on Parade" at the United Artists Theatre, which accrued from W. K. Hollander's idea for a "radio preview' of the picture. Six sequences from the Paramount opus were broadcast over Station WIBO, while movie critics and radio editors saw the picture in the Little Theatre atop the Chicago Theatre—otherwise known as the seventh floor projection room. Presence on one program of Nancy Carroll, Helen Kane, Clara Bow, Maurice Chevalier, Dennis King, Nino Martini and Abe Lyman's Orchestra, spun many a dial towards WIBO on the night of the broadcast, and success of the broadcast has led Publix B. & K. merchandisers to promise the Chicago public a number of similar programs in the future.

FILM NEWS AND REVIEWS
Movie Broadcast on WIBO
Navy Miss
CLARA BOW, who will be heard with Helen Kane, Nancy Carroll, Dennis King, Maurice Chevalier, Nino Martini and a chorus of one hundred girls in the gala preview of "Paramount on Parade," new talkie hit, over WIBO at 8:30 o'clock tonight. Miss Bow will sing "I'm True to the Navy Now."
RAD
TO BROADCAST SOUND PICTURE
The Picked of the Air
Radio "Preview" of Talkies Is Started by Theater Chain
Paramount Film to Be Used as WIBO Program

THEATRE OPENS AT CLIMAX OF CAMPAIGN

New State Theatre in Anderson, Indiana, was opened on May 31st with everything from house itself to smallest detail of opening campaign fully completed on opening day. Harry Muller is City Manager in Anderson.

Personnel of Paramount and Riveria Theatres, Anderson, co-operated to such an extent that the three theatres were operated for two days with only two staffs; everyone doubled up on duties so that there was no extra expense in operating the third theatre for the two days, and operating efficiency of other houses was not impaired.

Muller had special sixteen-page sections in each of the two Anderson papers, before opening. In surrounding towns, 100 3-sheets, 200 1-sheets and 200 institutional window cards were used. Sound train, attractively decorated, was used in surrounding territory for three days in advance of opening.

Extensive window displays were used in Anderson proper.

In absence of Mayor, City Comptroller delivered an address at the opening, welcoming the new Paramount Publix theatre. Municipal band paraded to theatre and serenaded crowds gathered for first performance. Congratulatory messages from city and state officials, including the Governor of Indiana, with wires from stars, were displayed in frames in front of theatre.

Banquet at 9:30 p. m. on opening day was attended by Division Manager Henry Stickelmaier, District Manager Guy W. Martin, and many prominent citizens and local officials. Talks to more firmly establish the name of Paramount Publix in the community were given.

TRY 'REPERTOIRE WEEK' IN DURHAM

"Repertoire Week" is being given a tryout at the Rialto Theatre, Durham, N. C., in Division Director J. A. Koerpel's territory.

Initial week for idea at the Durham "B" house is designated "Joan Crawford Repertoire Week," owing to the tremendous popularity of Joan Crawford in that situation, although Leon D. Netter, Associate General Director of Film Buying and Booking, recommends choice of a Paramount star wherever possible.

House plays three changes weekly, and three of Joan Crawford's pictures have been booked for the week. Idea offers excellent possibilities for B houses both from a standpoint of exploitation and from a profit angle, in that films can be purchased reasonably.

CALF CONTEST

A perfect calf contest conducted by the local Kresge store immeasurably aided receipts for "The Golden Calf," when it played at the State, Omaha, Neb. Through the efforts of Manager F. R. Jelker, 8000 paper tape measures were placed in outgoing Kres packages. Twenty-two thous others were distributed from h to house. Appropriate copy p ged the picture and the cont space also supplied for lis measurements and noting c ant's name and address.

DISTRICT ENLARG

Effective June 29th, L Spring Valley, Ill., we placed under District Clyde L. Winan's s District now include Heights, Blue Island, LaSalle and Spring Va.

OMAHA TRAFFIC CONTEST HAS CITY AGOG

Sure-fire interest-getter that has the whole city of Omaha sitting up and taking notice has developed from a "Traffic Tangle Contest" idea of Publicity Director Irving Waterstreet of the World and Paramount Theatres.

Contest is being promoted with co-operation of the Omaha Bee-News, and has backing of city officials and police department. It's a decided box-office stimulus, as well.

Central feature of contest is a motion picture, called "Ted Mack's Traffic Tangles." Ted Mack, M. C. at the World Theatre, plays the leading role in the picture, which is sponsored by the Bee-News for the purpose of pointing out, in the clearest and most interesting way possible, the manner in which city travel can be made safer for everyone.

Breaks the Rules

In a new Ford roadster, duplicate of the car which is first prize in the contest, Mack is driving around town breaking every traffic regulation possible, as though he were a driver with absolutely no knowledge of traffic rules.

Picture is of Ted's traffic adventures. Installments will run for three successive weeks at both the World and Paramount. Everyone is invited to enter the contest, see the motion picture at the World and Paramount, and write a letter to the contest editor of the Bee-News, telling of all rules they saw broken in the picture, and stating which of the rules is most essential to public safety, and why. Winner will be one of those finding the greatest number of violations, and exposition of most important regulation and neatness of composition will be a factor in the final decision.

Police Give Aid

Prizes in addition to the Ford roadster, all promoted, are a Majestic radio and Bulova wrist watch. Next 100 receive guest tickets to the Paramount and World.

Police department aided in making motion pictures, and furnished 10,000 booklets of traffic regulations for distribution by theatres. Newspaper is running daily stories, usually on first page of second section, with cuts of Mack in the roadster.

Primarily devised to boost a new stage personality, the contest is having an admirable effect on the box-office, since contestants are obliged to attend BOTH the World and Paramount each week to catch all rules violated.

MINSTREL SHOW CLICKS!

Willard Moore, manager of the Paramount theatre in Des Moines, with the assistance of Johnny Perkins, produced and staged a successful minstrel show. He made arrangements with the musicians' union to augment his band from twelve to eighteen pieces, and at a small additional cost was permitted to have them play in front of the theatre before each performance. This ballyhoo attracted large crowds and business was far above average, despite June weather.

Youngsters Flock to Boy Scouts Exhibit

Youngsters thronged the Tivoli Theatre, Chicago, last week, and found huge enjoyment in a display loaned to the theatre by the Chicago Boy Scout Council, as a result of activity on the part of Assistant Manager S. L. Felch. Felch has since been appointed manager of the Maryland, Chicago.

Flora and fauna, interesting fossils, model camps, stuffed birds and animals and a wealth of other objects pertaining to scout activities were displayed. Partial list of what patrons saw indicates the variety of the exhibition: totem poles, knots mounted on boards, panels with ore specimens, model scout camp with dummy figures of scouts going through the various tests and feats necessary to win the successive degrees of the scouts, lean-to tent and pup tent, and various manuals.

Six boy scouts were in constant attendance, answering questions and giving demonstrations in wig-wagging. All messages conveyed the information that the coming picture was Norma Shearer in "The Divorcee."

PORTERS ASSIST

Colored porters of the Lyric Theatre, Mobile, Ala., assisted in contacting colored ministers and school teachers on "Hallelujah."

BYRD SOUVENIRS PUT ON DISPLAY

An advance Byrd expedition exhibit in the lobby of the Uptown theatre in Boston not only aroused much interest on the part of patrons but was given newspaper space in addition to the regular publicity on the picture.

The exhibit contained such souvenirs as a drinking cup used in Little America, piece of fur cut from a sleeping robe, piece from sail of Byrd's ship, medicine bottle used in the Antarctic, snapshots taken by a member of the expedition and a menu from the Grand hotel in Dunedin, New Zealand, where the men ate their last meal in civilization on their way south.

The display was loaned to the theatre by a relative of one of the men who accompanied Byrd.

'Social Lion' Features Laugh Week in Toledo

Number of tie-ups were effected by William Exton, publicity director of the Toledo Paramount, on "The Social Lion."

Contact with the Carranor Hunt & Polo Club procured an announcement on the picture before a crowd of 5,000 attending a Detroit-Toledo polo game. Windows were secured from two clothing dealers and the Cord automobile agency.

Week's engagement was designated "Laugh Week" in all ads and on the front. Laughing record played over an amplifier provided ballyhoo.

Mother's Day Parties Bring Theatre Goodwill

Mother's Day parties at the Majestic and Strand theatres in Shreveport, La., were arranged by Frank Harting, publicity man. Members of two old Ladies' Homes were guests at the Strand. A taxi company furnished cabs for transportation, a florist contributed corsage bouquets and a drug store supplied free ice cream after the show.

Gold Star mothers were honored at the Majestic, with the president of the American Legion auxiliary acting as hostess for the theatre. Bouquets also were promoted for this group of guests.

"Believe It Or Not" Short Tie-up Is Good Anywhere

Two column news story and picture, three column 180 line ad and a slug line mentioning theatre and attraction under the daily Ripley "Believe It Or Not" feature in the Chicago Herald and Examiner were obtained by the Publix-Balaban & Katz publicity department on one of the Ripley Vitaphone shorts, playing the United Artists Theatre.

Slug line appeared daily under Ripley's cartoon on the sport page. One-sheets were posted on the paper's fleet of trucks, during the week.

INSTITUTIONAL STORIES

Listed below are subjects in and around the theatre, which can be used to institutionalize your operation in your community. Refer to back issues of Publix Opinion and to manuals for newspaper stories to plant. Write interesting copy for other features unrecorded.

1. Checking facilities.
2. Comfortable seats.
3. Lost and found.
4. Ventilation and refrigeration.
5. Call service (patron and professional register).
6. Rest rooms.
7. Personnel.
8. Live lobby.
9. Program arrangement.
10. Safety features.
11. Good music.
12. Good projection and sound.
13. Nursery.
14. Cleanliness of theatre.
15. Quality of entertainment.
16. Location of theatre.
17. Parking space available.
18. Theatre as civic institution.
19. Public telephones.
20. Running time of show.
21. Price policy.
22. Refreshments (aid of tie-ups).
23. Personalities of theatre.
24. House programme.
25. Theatre furnishings.
26. Theatre equipment (organ, etc.)
27. First aid accommodations.
28. Silence maintenance.
29. Theatre name.
30. Balcony seats.
31. Special shows.
32. Theatre elevators.

IOWA THEATRES BENEFIT AS WEEKLY BROADCASTS INCREASE IN POPULARITY

Clever anouncements and smooth continuity characterize the weekly "Publix Radio Frolics" broadcast over stations WHO, Des Moines, and WOC, Davenport. Programs are broadcast each Tuesday night from 11 to 12 P. M., and originate in studios of the Des Moines station, with organ numbers broadcast from the Paramount, Des Moines.

Attractions are plugged which will appear at Publix theatres in Des Moines, Cedar Rapids, Waterloo, Marshalltown, Rock Island, Moline, Davenport and Newton, with actual playdates and theatres mentioned whenever possible. Commercial aspect of announcements is so woven into the continuity that these announcements of playdates are made to appear in the light of news to the listeners in respective communities. All announcements are short, and do not obtrude into the entertainment continuity.

Under supervision of Iowa Division Manager Nate Frudenfeld, programs are arranged by Willard Moore, manager of the Des Moines Paramount, and formerly District Musical Supervisor, and Jacque Blumberg, Musical Director of the Des Moines Paramount. Irving H. Grossman is the announcer.

House Talent Used

Talent available for the programs includes Al Morey, M. C. at the Des Moines Paramount, who is a violinist, plays banjo, clarinet and saxophone, and sings as well; Bob Hamilton, Des Moines Paramount organist; Marlyn Ridout, tenor and first trumpet in the Paramount orchestra, and the Des Moines Paramount Stage Band. Unit talent is also drafted whenever possible.

Musical signature of the hour is a special "Paramount" song selected after a state-wide contest, and introduced on the Frolic of June 24th, with the girl composer conducting the orchestra.

Program for the Publix Radio Frolic of June 24th, indicative of the entertainment value of all the broadcasts to date, is as follows:

Trumpet Fanfare
Paramount Signature—played under first announcement.
1. "Happy Feet"—Al Morey and Band.
2. "The Moon Is Low"—Al Morey and Band
3. Solo by Lillian Shade (personality girl in unit)
4. "Back Home"—Al Morey and Band
5. "Sunshine of Your Smile"—Marlyn Ridout, tenor solo
6. "Wasn't It Nice?"—Al Morey and Band
7. Popular Medley — Saxophone Quintette (from band)
8. "Girl Trouble"—Al Morey and Band
9. Banjo Specialty—Al Morey
10. "Somewhere in Wyoming"—Al Morey and Band
11. Organ Solo—Bob Hamilton
12. "Take Along a Little Love"—Al Morey and Band
13. Solo by Lillian Shade
14. "Roses are Forget-me-nots"—Al Morey and Band
15. Vocal Solo—Al Morey
16. "Parisian Moonlight" — Al Morey and Band
17. "Dangerous Nan McGrew"—Vocal Solo, Al Morey
18. "What Is This Thing Called Love?"—Al Morey and Band

Fanfare and Paramount Signature, through closing announcement.

Plugs Pictures

Announcements, while crisp, interesting and to the point, as indicated by the number of selections included in the hour's program, do not neglect merchandising. Opening announcement plugs "The King of Jazz," with theatres and playdates, and succeeding announcements cover "The Second Floor Mystery," Des Moines Paramount stage show, the Byrd picture, Des Moines Paramount stage band, refrigeration in theatres named, "Sweethearts and Wives," Al Morey and his band, "The Man From Wyoming," Bob Hamilton, "So This Is London," and "Dangerous Nan McGrew." Closing announcement is institutional.

Continuity, from announcement to musical selection, is smooth and logical. Thus, in plugging "The Second Floor Mystery," which has no theme song, the announcement was followed by "The Moon Is Low," in keeping with atmosphere of the announcement.

Refrigeration plug closed as the announcer assured patrons that in leaving Publix theatres, they would say with the orchestra, "Wasn't It Nice?"

In this manner programs are of maximum merchandising value, and offer superior entertainment value at the same time, while costs are kept at a minimum by ingeniously adapting available Des Moines Paramount talent for all program needs.

MAY DAY PARADE

Float ballyhooing "Paramount On Parade" had a prominent place in the annual May Day parade of the University of Kentucky, in Lexington. Stunt pulled by Herman Bamberger, manager of the Kentucky Theatre.

MAXIMUM RESULTS

Killing several birds with one stone! The physical layout of the Uptown, Boston, prohibits any form of entertainment other than the regular performance so Al Fowler, manager of the house devised a means to entertain holdouts, and at the same time utilize the labors of his poster artist, Saul Norton Cogan. The stunt has already received several stories in Boston papers. The material for the artist was promoted in return for a credit line.

ANALYSIS OF MANPOWER IMPORTANT

STUDY OF PERSONNEL KEY TO EFFICIENT OPERATION, BARRY TELLS EXECUTIVES

The success or failure of a district manager depends on the ability and the efficiency of the managers working in his district, according to Jack Barry, who recently spoke to district managers in the third New York session upon the subject of personnel, of which department he is the director.

"If the knowledge of every operating detail of the theatres in his territory is important to the district manager," said Barry, "the knowledge of the personnel of his district is even more important.

"The district manager should analyze the manpower of his district. Each manager, each assistant manager, each advertising manager represents a particular problem and they cannot all be covered with any general supervision. Know the shortcomings and the strength of each of your men. Presupposing that a man is basically right, it remains for the district manager to develop and improve him.

"Every visit of the district manager should leave the manpower of the theatre improved. The ability to develop and improve manpower is a district manager's greatest asset. The results of a district depend on what the manpower of that district can accomplish. It remains for the district manager to lift the level of that manpower week by week.

"The district manager cannot consider himself just a checker of details who does no more than call attention to defects. The same defects will continue to recur unless the district manager teaches and improves his manpower. It is the guidance and the advice and the direction and the encouragement and the ideas which a district manager brings to a theatre that determines his value. All this is particularly necessary with younger managers.

"Proper direction of manpower requires a knowledge of human nature and a knowledge of every phase of theatre operation.

Development of Personnel

"Consider the character, ability, and prospect for future development of your personnel. As to character, the company wants men who can appreciate its ideals and can properly represent it. Manpower should be right at heart with a belief in the company—with self-reliance, ambition, reliability, loyalty, and fairness. Ability depends on training and experience and study. There is no better means of training and study than that offered by the well conducted theatre. Every day its problems, if properly faced, can develop the knowledge expected of the capable manager.

"The district manager, with his mature experience and with his wider knowledge, really becomes the instructor of his men. He teaches them the principles of the business. He teaches them to think out their own problems. If he is critical, his criticism is directed so that it will improve rather than discourage. The sympathetic attitude of the district manager will encourage his men to open up and frankly discuss problems.

"Many failures among managers can be traced to the inability of a district manager to teach, advise, guide and direct. If a man is basically right, it is rare that proper handling will not develop him to become more and more efficient. Nothing reacts more against a district manager's record than the dismissal of a manager who, under more capable guidance, develops into an outstanding man. The capable district manager is not one with many dismissals in his record but one who develops his men. It is easy to dismiss—it is not easy to develop. A manager does not become inefficient overnight. Habits of inefficiency develop gradually. The capable district manager senses such habits and safeguards against serious inefficiency. All this implies care, patience, fairness, understanding, and a systematic analysis of manpower."

ANALYSIS OF MANPOWER

As aids to a systematic analysis of manpower, Barry suggested use of the following outline:

1. Outward appearance and general conduct as it might favorably impress patrons and employees—reputation, habits and associates as they affect patron opinion—perseverance in the face of difficulty—physical energy and vitality—initiative and aggressiveness—tact and good judgment and self-control — leadership—willingness to accept suggestions — enthusiasm — ambition and effort to improve.
2. Ability to analyze and execute plans outside of regular routine—show sense—originality—ingenuity — resourcefulness — imagination — appreciation of the novel.
3. Systematic planning of work—elimination of duplication of effort—allotment of time to certain activities according to their relative importance—ability to delegate details to others so that time can be devoted to important essentials—devoting too much time to hobbies and neglecting other work which is important but which seems distasteful because of individual preferences—outside interests—number of hours devoted to theatre.
4. Program building: selection, arrangement, presentation of units.
5. Newspaper advertising—efficient use of space—selection of mats—type—layout—selling copy—selection of appeal—coverage.
6. General merchandising—originality — appropriateness — frequency of contests and cooperative activities, etc.
7. Knowledge of his community (by this is meant not just the neighborhood of the theatre but all surrounding territory from which patronage can be drawn economically)—applying knowledge of community to program selection, operating schedules, cost and coverage of advertising, developing good will for the theatre, etc.
8. Physical maintenance of equipment.
9. Theatre Staff—selection, training, supervision—morale of staff—their general interest in the theatre's welfare—overtime problems—general cooperation for advertising, etc.
10. Theatre forms and theatre accounting—condition of theatre files—promptness and accuracy of reports—cooperation with warehouse and Home Office routine—familiarity with services available.
11. Economy—watching budgets—ordering of materials—salvaging—inventory and careful expenditure of materials, such as carbons, lamps, cleaning materials, oils, gelatines, lenses, etc.

Know Weak Spots

"It is important to know the weak points of the individual," Barry continued, "it is even more important to plan definitely for the elimination of those weak points.

"For instance, is the manager's knowledge of projection inadequate?—What information can be left with him so that he can increase his knowledge and how can you regularly check improvement? Is the manager's knowledge of product deficient—what definite means can be taken to improve that deficiency—is the manager's knowledge of the community inadequate—what can be done to systematically build up adequate knowledge of the community? Is the manager devoting too much time to theatre forms—how can you help him organize his work and plan his day so that time is saved for more important work? Is the manager deficient in knowledge of program construction—what can you do to build up that knowledge?—By insistence on principles of program construction—by giving examples of well arranged programs used elsewhere—by discussing in advance programs for a particular theatre and making constructive suggestions.

"All this emphasizes that the mere detection of defects is not sufficient. There should be a systematic plan for the elimination of the defect. This requires detailed analysis of the individual and the ability to guide and direct in a way that will encourage. Insist on making the manager feel that the responsibility rests with him and that he is given leeway enough to work out his own problems. It is one thing to teach and improve, and another thing to try to do the thinking for the individual manager. When the manager has started to think for himself and is really studying to improve, he is on the right track. Success depends more on attention to details and willingness to improve than it does on any inspired effort which is expected of genius.

"The average theatre manager is not expected to have genius. He is expected to have a willingness to work, a willingness to learn and a willingness to improve. With these and with proper guidance from a district manager, he should get satisfactory results.

Confidence of Men

"Very much depends on the district manager having the confidence of his men in the sense that they will come to him with their troubles and seek his advice. Accordingly, the district manager should be familiar with the living conditions of his men. He should be sympathetic at times when home conditions impose serious strain. The encouragement and the inspiration of the district manager are just as important as any technical or business guidance that may be given. It should be remembered always that the manager is the local representative of the company. In any community he, rather than the district manager, should be considered responsible for a particular theatre. The credit for its success is his. The district manager should keep in the background.

"Any public criticism or any disparaging comment by the district manager is unthinkable. The personal acquaintance of the manager cannot be too extensive. He should be known to merchants, bankers, newspapermen, hotel managers, and leaders of the community. There is practically no phase of community life in which he should not show an interest. The interest of the community should be his interest. As quickly as possible after assignment, he should work himself into community life and become a part of it. This is done more easily if the district manager helps to the community's appreciation of the manager.

"Managers should realize that a weekly report of their work is sent to the Home Office by the district manager. This serves as a stimulus because men whose work is satisfactory can realize that they are not being overlooked, and also that inefficiency, carelessness, laziness, can not go undiscovered. As soon as a man's work begins to fall below standard, this is noted. The same quick action is taken as should be taken for any defect in equipment that needs immediate repair. The very importance of manpower makes this imperative."

A TRIBUTE FROM MR. KENT

During the past week I have had the pleasure of looking over quite a few of the advertising and exploitation campaigns that were conducted by the managers and publicity men of our Publix Theatres in behalf of "With Byrd at the South Pole." These campaigns constituted as fine, if not a finer, selling effort as I have ever seen placed behind any picture or theatrical attraction. In addition to those campaigns that I have seen, I know that the same excellent work was accomplished all over the circuit.

I therefore desire to sincerely thank the managers and publicity men of the Publix circuit collectively for the effort they have made to put the Byrd picture over to the greatest possible extent. While the picture did not do all we expected of it, I believe it made a great many new friends for the motion picture industry, and my deep appreciation is extended to all these men for their splendid cooperation.

S. R. KENT.

Balance of News is Essential in Advertising

Newspapers are 80 to 90 per cent news matter, excluding the paid advertising space, and from 10 to 20 per cent editorial, Lem Stewart, in charge of Publix advertising, pointed out to district managers in their recent session. He called attention to the fact that a newspaper's circulation depends upon its proportion of news and the character of its editorials.

"Effective advertisements will contain the same percentage of news about the product, with the balance devoted to 'editorials' or opinion of the product," he said. "And like a newspaper's editorials, this opinion must conform with that of the public.

"There always will be occasion to justify the use of superlatives. The time has not arrived to eliminate them entirely from ads. But their overuse is just as harmful as failure to use them."

Stewart said that continuity is one of the most important elements of an effective ad and it is one of the rules most frequently disregarded.

"Advertising is not an exact science," he said. "Much of it is theory and opinions frequently vary. But there are certain rules which must be observed, rules established and demonstrated by long practice. Ads cannot be written successfully by anyone who has not familiarized himself with them."

Nautical Atmosphere For Front of Theatre

Special atmospheric box-office was built by Manager John McKenna of the Lyric, Jackson, Tenn., for "True to the Navy." Paper on the picture yielded two cutouts of Clara Bow against life preservers, to hang on a section of "railing" in front of the box-office. Prices for a "Special Afternoon Cruise" and "Moonlight Excursion" on the S. S. Lyric were displayed on a card labelled "Purser's Charge."

FELD OUTLINES BENEFITS OF MEETINGS

During their session at the Home Office, district managers attended the weekly New York theatres meeting, conducted by Division Director Milton Feld, and listened to a discussion by the director of the value of such regular conferences.

These meetings are tied in with the individual theatre meetings so that each man comes into these sessions prepared. This weekly meeting acts as a clearing house for the ideas that have been discussed in the individual theatre meetings.

He said that contact of department heads with the operation of the New York theatres has improved the understanding of these Home Office executives of problems in the field. Feld explained also that the New York theatres are a testing ground for all new theories of operation.

"We try to maintain class and dignity in the New York theatres and make them models of operation for the circuit," he said. "These meetings help make that possible. At first it required about five hours to discuss the programs and problems in the five theatres. Now we cover the same ground in half that time by means of organized thinking. Any meeting not carefully planned and organized is valueless so far as results are concerned.

Discussions Short

"Unless a meeting is interesting and accomplishes results, it affects the morale of the entire organization. The most important phase of such a weekly meeting is a definite routine of business. We try to cut through all long discussions of any single problem.

"For example, the advertising and lobby display for the Byrd picture cropped up at one meeting and was set over for a special meeting of the men interested in this particular subject. It required a special session of two hours and we would have upset our regular weekly meeting if decided there.

"We never discuss more than one subject at a time, but stay in a straight line of thought. Mention of merchandising problems is barred while program subjects are under discussion. Detailed minutes are kept, so nothing of value is lost in the shuffle. Follow through action is checked carefully.

Proof of Value

"These minutes proved of value recently in arriving at a solution of annual Coney Island opposition to the Paramount in Brooklyn. We referred to last year's minutes of these meetings and revived plans and schemes which prevented a single losing week last summer between May 1 and September 1."

Feld told the district managers that the following routine is followed in conducting his meetings:

1—Program Discussion
2—Merchandising
  a—Newspaper Ads
  b—Publicity
  c—Lobbies
  d—Exploitation
3—Sound
4—Ventilation and Physical Maintenance
5—Manpower
6—Music and Candy Sales
7—Policies, Opposition and Results

KIDS GO FOR BASEBALL

Baseball, autographed by Babe Ruth, was used to stimulate the children's Saturday matinee at the St. George, Framingham, Mass., by Manager George Sumner. Center ed a sporting goods display for a week, and topped a list of baseball equipment promoted for prizes.

SELLING "RAFFLES"

by BRUCE GALLUP
Advertising Director, United Artists
(Not For Publication)

What a combination! Ronald Colman, handsome, gay, debonair, as "Raffles," the Amateur Cracksman, the adventurer, the fiction personality that has taken the reading public of the world by storm. A dramatic pattern cut to fit him like his Bond Street clothes. Admired by the men because of his audacity, and adventurous daring, loved by the women for his suavity, good looks, and charm, "Raffles" has an appeal for every class of motion picture audience.

Raffles" places Ronald Colman in a role the world loves to see him play.

Based on the tremendously popular mystery romance which enjoyed phenomenal success both as a novel and as a stage play, "Raffles" is tailored for a real box office party. Moreover, it is the kind of story that Ronald Colman excels in. The pace, thrills, comedy, and dynamic sweep of "Bulldog Drummond"; the suspense, action and romantic appeal of "Condemned!" and a new irresistible spirit of adventure, of daring, are to be found in this picture.

The screen's great romancer plays a dashing rascal, a genius of crime whose gallantry has admitted him to most exclusive society circles in London. He is a modern "Robin Hood" robbing the rich and aiding the needy. Dowdy old dowagers thrill to the flirtations of this fascinating young man; the English sport world enthuses over his athletic prowess and Scotland Yard fumes at its inability to identify and capture "The Amateur Cracksman."

A beautiful girl causes Raffles to reform, but the past rises up to confront him with the gravest dangers of his adventurous life. Entertainment to the Nth degree; that's "Raffles."

There are exploitation angles—no end. Consult your press book. You'll find a bookful of smash-bang campaign material to whet the interest of every man, woman and child in town.

AD COPY:

When he chose love as a partner—he fell out with crime!

No safe could baffle his nimble fingers—No heart could withstand his fascination.

Handsome, suave, fascinating, he was a peril to dowagers and diamonds—but when he fell in Love, he fell out with larceny; then his dangers began.

He high-hatted the law, high-hatted the saps, he even high-hatted crime but he was a true and loyal hero in the game of love.

In "Raffles," you have a production that measures up to anything you might say of it. It is made by Samuel Goldwyn who is one of the most consistently successful film producers in the industry. Star supporting cast including Kay Francis, David Torrence, Bramwell Fletcher, Frances Dade, Alison Skipworth, Frederick Kerr, John Rogers, and Wilson Benge, story and production all have unmistakable patronage value. The film is based on the celebrated adventures of "The Amateur Cracksman" by E. W. Hornung and the international stage success by Hornung and E. W. Presbrey.

"Raffles," is honeycombed with exploitation possibilities, all of them workable and practical. Use them and establish new records.

SHORT REVIEWS OF SHORT FEATURES

By LOUIS NOTARIUS
Publix Theatres Booking Department

PARAMOUNT

A HELPING HAND with Solly Ward. (9 min.) A skit of the black-out type which spells entertainment from start to finish. Moves fast and has a clever surprise finish which will get a laugh. The scene is the wall of Riverside Drive—Solly befriends a weeping golddigger who threatens to jump into the river. After relieving him of his dough, she walks off with her husband. When he encounters another trying to pull the same gag, he pushes her overboard. Words, antics and dialect are funny and the production is class all the way thru. Receiving excellent audience reaction at the Paramount Theatre, New York City.

THE GLOW WORM (6 min.) Another song cartoon which will give excellent entertainment. This popular ballad is caricatured cleverly and will uphold the reputation of the Fleischer Series. Being shown now at the Rialto Theatre, New York City, with ANYBODY'S WAR and is receiving an enthusiastic hand at every show.

EDUCATIONAL

THE CHUMPS (20 min.) A Mack Sennett Comedy based on a Liberty Magazine story. It has a good plot and a surprise finish—all about a gang of card-sharks and their attempt to relieve a newly married couple of their honeymoon money. How this innocent pair of chumps turn the tables on the wise crooks is cleverly told. A good cast, consisting of Andy Clyde, Marjorie Beebe and Franklin Pangborn, helps to round out a clever short feature which will go well as contrast with a drama of the Western type.

PATHE

RANCH HOUSE BLUES (21 min.) A musical comedy featurette which contains elements of song, dance, out-door and western atmosphere. It gives diverting entertainment with its cowboy harmonies and all that goes with it. Will serve its purpose with a dressed up feature of the comedy-drama character, especially in the second choice houses.

DRUMS OF FEAR (Vagabond Series) (10 min.) Here again we find Tom Terris declaiming in dramatic style and giving an interesting picture of native African superstitious habits and customs. The drums, as referred to in the title, apply to the African custom of calling the natives to war, or worrying a victim to death. This is portrayed weirdly but forcefully, and the picture is heightened by the word-painting off-screen. A class subject to be used with a comedy feature only.

SYNDICATE

OLD TIME MOVIE SHOW (11 min.) An interesting novelty which brings us back to the nickelodeon and Mary Pickford, Lionel Barrymore, Henry B. Walthall and other famous stars, when moving pictures were in their infancy. An old time film with the above stars is presented—one hears the tin-can piano, off key, playing to the changing moods of the emotions as portrayed in the picture. In addition, a description of the plot is heard off-screen. Has exploitation possibilities. Will entertain and worthy of a place on our programs.

UNIVERSAL

MY PAL PAUL (7 min.) A cartoon using Paul Whiteman as the caricature. Fairly entertaining. If booked, keep it away from KING OF JAZZ, since the introduction to that picture is a cartoon of the same type and dealing with the same subject.

R. K. O.

HUMANETTES (9 min.) A novelty in which several famous comedians, such as Benny Rubin, take part. They are presented in song and dance; their faces topping a marionette body. Has vaudeville elements in which wise-cracking plays an important part. This really is a marionette novelty with the human element inserted and will prove fairly amusing.

W. C. Fields in "THE GOLF SPECIALIST." (23 min.) A two reel comedy with the Broadway comedian doing his stuff. A lot of burlesque on golfing with low hokum gags on the links. This type of comedy may appeal to golf fans but generally the stuff is passeé. It lacks speed and will undoubtedly retard the show.

Columbia

FROLICKING FISH (6 min.) A fast moving subject, well synchronized and cleverly cartooned. Like all other subjects of this type, it will add speed to the program and will give positive entertainment. May be booked anywhere without hesitation.

School Class Largest In History

Selection of 43 men to attend the Publix Managers' Training School session which started on July 14th has been announced by John F. Barry, Director of Personnel. Present class is again the largest in the history of the school, which now embarks on its ninth session, to last eight weeks.

Because all the men selected for training have had theatre experience, schedule of the current session has been made more compact. Special emphasis will be placed on program arrangement, sound projection, community analysis, economies in operation and merchandising.

Francis M. Falge has been assigned to the school as assistant to its director, Elmer Levine, in order to cope with the increased size of the class.

Names of the men in attendance and theatres to which they were last assigned are as follows:

Arnstein, Alex. E., Rialto Theatre, New York City; Bernstein, Max, Bernstein Theatres, London, England; Bershrad, Sheldon, L., Paramount Theatre, Brooklyn, N. Y.; Boyer, M., Maintenance Dept., Home Office, Bushey, Benjamin, Maintenance Dept., Home Office; Campion, Joseph A., Piccadilly Theatre, Rochester, N. Y.; Cooper, A. J., Capitol Theatre, Pittsfield, Mass.; Daransoll, George, Alabama Theatre, Birmingham, Ala.; Dynan, Walter A., Rivoli Theatre, New York City; Flinton, Lathrop B., Paramount Theatre, New York City; Fortenberry, Tom D., Capitol Theatre, Monroe, La.; Fulton, Robert, Broadway Theatre, Council Bluffs, Iowa; Goldstein, Arthur, Central Square Theatre, Cambridge, Mass.; Govan, Gerard, Washington St., Olympia Theatre, Boston, Mass.; Greenfield, J. C., Balaban & Katz, Chicago, Ill.; Greib, Laurence F., Rialto Theatre, New York City; Grimm, Louis W., Rivoli Theatre, New York City; Higgins, Gilbert L., Crown Theatre, New London, Conn.; Jablons, Fred, Broadway Theatre, Newburgh, N. Y.; Jackson, Robert V., Paramount Theatre, Syracuse, N. Y.; Jenkins, William H., Eastman Theatre, Rochester, N. Y.; Kemper, Ralph T., Stadium Theatre, Woonsocket, R. I.; Klugh, Williston W., Imperial Theatre, Asheville, N. C.; Lasky, Lawrence, Paramount Theatre, Middletown, N. Y.; Levey, Harold, Paramount Theatre, Brooklyn, N. Y.; Lourie, Joseph, Shawmut Theatre, Roxbury, Mass.; Luber, Bernard, Academy Theatre, Newburgh, N. Y.; Lyons, Harry, Bardavon Theatre, Poughkeepsie, N. Y.; Moore, Lafayette, Florida Theatre, St. Petersburgh, Fla.; Morris, Howard L., Paramount Theatre, Atlanta, Ga.; Parrish, E. E., Tennessee Theatre, Knoxville, Tenn.; Patterson, F. J., Queen Theatre, Austin, Texas; Phillips, Gerald B., Rivoli Theatre, New York City; Pirie, Albert J., Broadway Theatre, Springfield, Mass.; Resley, James R., Carolina Theatre, Charlotte, N. C.; Rohmer, Arthur L., Stratford Theatre, Poughkeepsie, N. Y.; Russell, W. J., Codman Square Theatre, Dorchester, Mass.; Shultz, Leon, Paramount Theatre, Atlanta, Ga.; Smalley, Theo. L., Brockton, Mass.; Travis, J. E., Tivoli Theatre, Chattanooga, Tenn.; Van Camp, Walter, Century Theatre, Minneapolis, Minn.; Wall, Thomas F., Capitol Theatre, Allston, Mass.; Zimmerman, Benjamin, Paramount Theatre, Springfield, Mass.

SELLING 'ANYBODY'S WAR'

By RUSSELL HOLMAN,
Advertising Manager, Paramount Pictures
(Not For Publication)

As I write this, this second starring opus of The Two Black Crows, Moran and Mack, has opened a long run to good business at the Rialto Theatre, New York, and has been given exceptionally fine reviews by the New York newspapers. Judging from audience reaction at the Rialto and our own sense of showmanship, here are the things to emphasize in merchandising this picture:

1. It is a far better picture than "Why Bring That Up?" Practically every New York reviewer dwelt upon that fact.

2. The Two Black Crows do their real stuff in "Anybody's War." They play blackface and 100% comedy throughout. No back stage stuff. No playing for pathos. No whiteface. All new gags and dialog.

3. "The funniest war comedy since 'Shoulder Arms.'" (New York Journal).

4. "Moran and Mack have set a high mark for other blackface comedians to shoot at" (Motion Picture News). There is a vogue right now for blackface comedy. The two Black Crows are the original radio, stage and screen blackface comedy star hits. They are the first out with a big comedy hit. Cash in on the big demand for this type of laugh stuff.

5. Remember that the name The Two Black Crows is even better known and liked than the name Moran and Mack. Use both names in selling the stars; don't use just Moran and Mack. The stars themselves prefer it that way.

6. Tie up with the Moran and Mack phonograph records (ripe for a revival right now) and Charlie Mack's book, "The Two Black Crows in the A. E. F.", just out in the 75-cent Grosset & Dunlap edition with "Anybody's War" title featured prominently on the cover and illustrated with stills from the picture.

7. Every reviewer spots the work, very remarkable and funny, done by Charlie Mack's dog, "Deep Stuff," in the picture. Most people like dogs. There are many very cute and funny stills of the dog. Use him with Moran and Mack in ads. Work contests around dogs. "Dogs of war," etc.

Suggested copy: The Head Men of Hilarity....All Riot on the Blackface Front. . . . Paramount's Laughterpiece. . . . Paramount's Comedy Mirthquake. . . . It's Anybody's War—they found that out. But who cares about that? Moran and Mack and Deep Stuff, the comical dog of war, are manning the laughter trenches at the Rialto and are all set to send a barrage of mirth over the top. . . . They're dog catchers in Tennessee and doughboys in France—the hotter the fighting, the faster the laughs. . . . The Blackface Bombshell of Mirth. . . . Warning! This town will be bombed Friday night—with laughter. The Two Black Crows, Moran and Mack, will fly over the Rialto Theatre and drop a thousand pounds of titters, smiles, guffaws and cheers. It's "Anybody's War" and the safest place to be is at the Rialto.

Gag: LOST—PUP ANSWERING TO NAME OF "DEEP STUFF." Airedale? Oh, no, no, no. Spitz? We broke him of that. Parents? Careless. A dog of war with the A. E. F. in France in Anybody's War. Last seen flirting with a German daschund in No Man's Land. Reward, one thousand laughs, if returned to the Rialto Theatre on Saturday. THE TWO BLACK CROWS, MORAN AND MACK.

Uses Clara's Smile in Soda Fountain Tie-Ups

Stills of Clara Bow, smiling across a soda fountain as she prepared tempting sundaes in "True to the Navy," were used by Al Weiss, manager of the Florida theatre in Jacksonville, in tie-ups with almost every soda shop and drug store in town. Clara Bow Sundaes were on every menu during that week, with photos and theatre copy displayed on every fountain.

FLORAL DISPLAY

Spring Jubilee opening at the Paramount, Cedar Rapids, was marked by a floral lobby display. Manager Harry Herman induced a florist to supply potted plants and cut flowers, used to supplement ten decorative cut-out panels.

New Name For Indiana's 3rd Anniversary

Scores of Indianapolis compositors cheered B. V. Sturdivant, Publicity Director of the Publix-Skouras theatres there, when he broke away from the word "anniversary" on the third birthday of the Indiana Theatre, and called it a "Triennial Triumph" instead.

New name for the festive week was alliterative, looked well in ads, and lent itself admirably to exploitation. Feature of Sturdivant's activity was an 8-page insert in color in the Indianapolis Star. Circulation of 120,000, and didn't cost the theatre a cent—ads carried all expense.

Among them was a double-spread Philco ad, plugging a display of new Philcos at the Indiana during the Triennial Triumph and evidencing in no uncertain manner the way in which the Philco tie-up has proven mutually profitable and desirable in Indianapolis.

Showing of 'With Byrd' For Governor a Success

State-wide newspaper publicity was netted for "With Byrd at the South Pole" by Nebraska Publicity Director Rowan Miller, who arranged a showing at the home of the Governor, in Lincoln. ERPI cooperated by installing a portable sound outfit for the occasion.

Governor Weaver personally sent out invitations to 100 prominent state officials, as well as governors of three other states who also attended the showing.

Story, which told of the impression made on the distinguished guests by the film, went out on both Associated Press and United Press wires.

YOU HAVE THE MERCHANDISE *SELL IT!*

Publix Opinion

The Official Voice of Publix

YOU HAVE THE MERCHANDISE *SELL IT!*

Vol. III — Publix Theatres Corporation, Paramount Building, New York, Week of July 18th, 1930 — No. 45

Healthy and orderly business procedure necessitates an accurate knowledge and proper allocation of the correct cost of doing business. In order to obtain that knowledge, we must get down to rock-bottom in the matter of expenditures.

—SAM KATZ, President, Publix Theatre Corp.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, *President*

A. M. BOTSFORD, *Dr. Advertising* — BENJ. H. SERKOWICH, *Editor*

Contents Strictly Confidential

BEWARE OF DANGEROUS GOSSIP!

To be the cause, either consciously or unconsciously, of ill-advised or unauthorized publication of company matters is a danger which everyone must constantly appreciate and carefully guard against. This is a menace which confronts every organization, but most particularly, the amusement industry.

Show business—the most interesting and colorful in the world, and for that reason the best source of news—has always been its own worst enemy, through proneness of those in the business to gossip.

Because its very nature demands alertness to the colorful, the new, and up-to-the-minute knowledge on the part of those who are in the business, perhaps gossiping is more prevalent in the show world than anywhere else. It is a publicity seeking business, and is made up of many types of personalities and mentalities, striving for attention.

This condition can, and frequently does, cause inestimable harm and embarrassment in many unexpected directions. Your protective influence is needed to supply the remedy.

Any experienced newspaper man will tell you that the definition of "news" is an elastic one, and he will also tell you that the majority of people don't recognize "news" as such until they see it so labelled in print. This is true even though the material might have originated with the persons concerned. Thus, by an offhand remark, or a casual action, you may innocently be the person responsible for launching a "story" into print.

Every reporter knows that his best stories come from adroit questions delivered in a most nonchalant manner. Thus, the persons being questioned are creating, confirming or denying a possible story, without knowing they are doing so.

Reporters of ability carefully locate and analyze all possible news sources. Most frequently the news-source never suspects himself as such. News gatherers generally work in this way, not because they are enemies who seek destructive material, or are spys or snoops, but, on the contrary, because most news-sources don't know what "news" is, or realize that it is news when they have it. Many people only recognize news as such when seen in print, and are surprised when told that they are responsible for it.

Of course any reputable publication does not knowingly publish harmful material, any more than most news-sources knowingly give out harmful news.

Thus, an activity which should remain private becomes public. It becomes public because, if it is unusual, or colorful, or generally interesting, it becomes a matter of gossip that flies from tongue to tongue with amazing rapidity.

It is not uncommon, therefore, for an important executive or an office-boy or a clerk to innocently become the source which launches a story into print that might destroy certain definite company plans. These very plans, if permitted to remain private and develop undisturbed, might have been for the specific benefit of those who innocently destroyed them.

Then, too, there are those possessed of egos and conceits which impel them to vaingloriously assume an importance they do not possess. These are the people who will talk to anyone about anything. They feel they are importantly impressing someone who is respectfully listening and encouraging them to talk. Such a person does not realize his destructive force, nor could he believe himself to be the foolish traitor to his own interests that he really is.

Because of this, it is now, and always has been, the policy of the company to insist on complete privacy of all matters concerning the company, and to demand constant and strict caution against gossip, in the field, as well as in the Home Office.

This is a strict rule. No one is to discuss or permit to be publicly discussed, any matters concerning the company, except those that concern actual authorized advertising of scheduled performances and performers. For discussion of all other matters, all inquiry should be sent to Mr. Katz, or those designated by him for that specific purpose. Only by strict adherence to this policy can there be any progress by your organization, or the individuals within it.

Since you are unauthorized to be a news source of internal company matters, your duty is to be courteously non-committal, and to refer all questions concerning your company to those in authority, whether you are in New York or in some community remote from the Home Office. See to it also that gossip near you is suppressed —and you will have contributed a great deal to your own progress and to that of your company.

ASSIGNMENTS

John Tucker succeeds Irving Goldstein, resigned, as manager of the Crescent, Perth Amboy.

Clark Wright, formerly student manager at the Palace, Ft. Worth, Texas, has been appointed manager of the Rex, Abilene, Texas.

John Reinhard, assistant manager of the Carlton, Red Bank, N. J., has assumed management of that theatre, succeeding Morris Jacks, resigned.

Raymond Willis has assumed management of the Toledo Paramount, succeeding R. K. Stonebrook, acting manager. Stonebrook goes to Asbury Park, N. J., as manager of the new Paramount there.

Joseph Lourie, formerly manager at the Shawmut, Roxbury, Mass., has been promoted to the managership of the Warren St. Theatre, Roxbury.

Walter Morris, formerly assistant manager of the Mayfair, Asbury Park, N. J., has assumed the management of the Majestic, Perth Amboy. He relieves J. J. Buchbinder, who is no longer connected with the organization.

I. H. Solomon, formerly manager of the Piccadilly, Rochester, has been transferred to the St. James, Asbury Park, replacing John Reinhard. Reinhard has been transferred to the Carlton, Red Bank, N. J., as assistant manager.

F. D. Lawler has assumed management of the Gorham, Framingham, Mass., succeeding W. B. Howe. Howe becomes manager of the St. George, Framingham. Policy of the latter for the summer is three changes weekly, double features.

NEW YORK PROGRAM PLOTS!

Week Beginning, July 18th

New York Paramount

1. Overture—"French Echoes" —Rubinoff ..... (7)
2. Paramount News, Sound Trailer on "Sap From Syracuse," and Style Film.... (12)
3. Organ Concert—Crawford... (7)
4. Publix Unit..... (38)
5. "For the Defense"—Paramount ..... (63)
6. "Wise Flies"—Paramount.. (7)
7. Trailers ..... (2)

136 minutes

Brooklyn Paramount

1. Orchestral Production— "Golden Melodies" — Oscar Baum ..... (6)
2. Paramount News and Sound Trailer on "Sap From Syracuse" ..... (12)
3. Organ Concert — Abel & Thompson ..... (5)
4. Publix Unit—Paul Ash..... (46)
5. "For The Defense"—Paramount ..... (63)
6. "Wise Flies"—Paramount.. (7)
7. Trailers ..... (2)

140 minutes

Rialto Theatre

"Anybody's War"—Second Week

Rivoli Theatre

"Holiday"—Third Week.

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Character	Make	Footage	Running Time
	Our Blushing Brides—11 reels (AT)		M-G-M	8859	98 min.
	Wild Company—8 reels (AT).		Fox	6662	74 min.
	Hell's Island—8 reels (AT)..		Columbia	7100	79 min.
	Lawful Larceny—7 reels (AT)		R-K-O	6000	67 min.
	Inside the Lines—8 reels (AT) All Talking		R-K-O	6540	73 min.

LENGTH OF TALKING SHORTS

PARAMOUNT

	For the Defense (Trailer).....	185	2 min.
	News No. 98	845	9 min.
	News No. 99	845	9 min.
	Helping Hands	830	9 min.

WARNER BROS.

451	Star Spangled Banner	225	3 min.

PATHE

	America or Bust	1880	21 min.
	Audio Review No. 22.....	840	9 min.
	Sixteen Sweeties	1930	22 min.
	Darktown Follies	1495	17 min.
	Splashing Thru (Sportlight).....	775	9 min.
	Crosby's Corner	1825	20 min.
	Audio Review No. 24.....	935	10 min.
	Red Head	1920	21 min.
	Pick Them Young	1900	21 min.
	Audio Review No. 25	915	10 min.

EDUCATIONAL

	The Chumps (Sennett Comedy)	1840	21 min.

Length of Synchronous Shorts

PARAMOUNT

	Glow Worm (Song Cartoon)	565	6 min.

PATHE

	Dreams of Fear (Vagabond Series).....	875	10 min.
	Noah Knew His Ark (Fable).....	695	8 min.

EDUCATIONAL

	Bully Beef (Cartoon)	525	6 min.

MISCELLANEOUS

	Old Time Movie Show (Bell Pictures).....	1025	11 min.
	Peas and Cues (Hollywood Pictures).....	870	10 min.

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